

VOLUME 4, NUMBER 8

FILM SCORE

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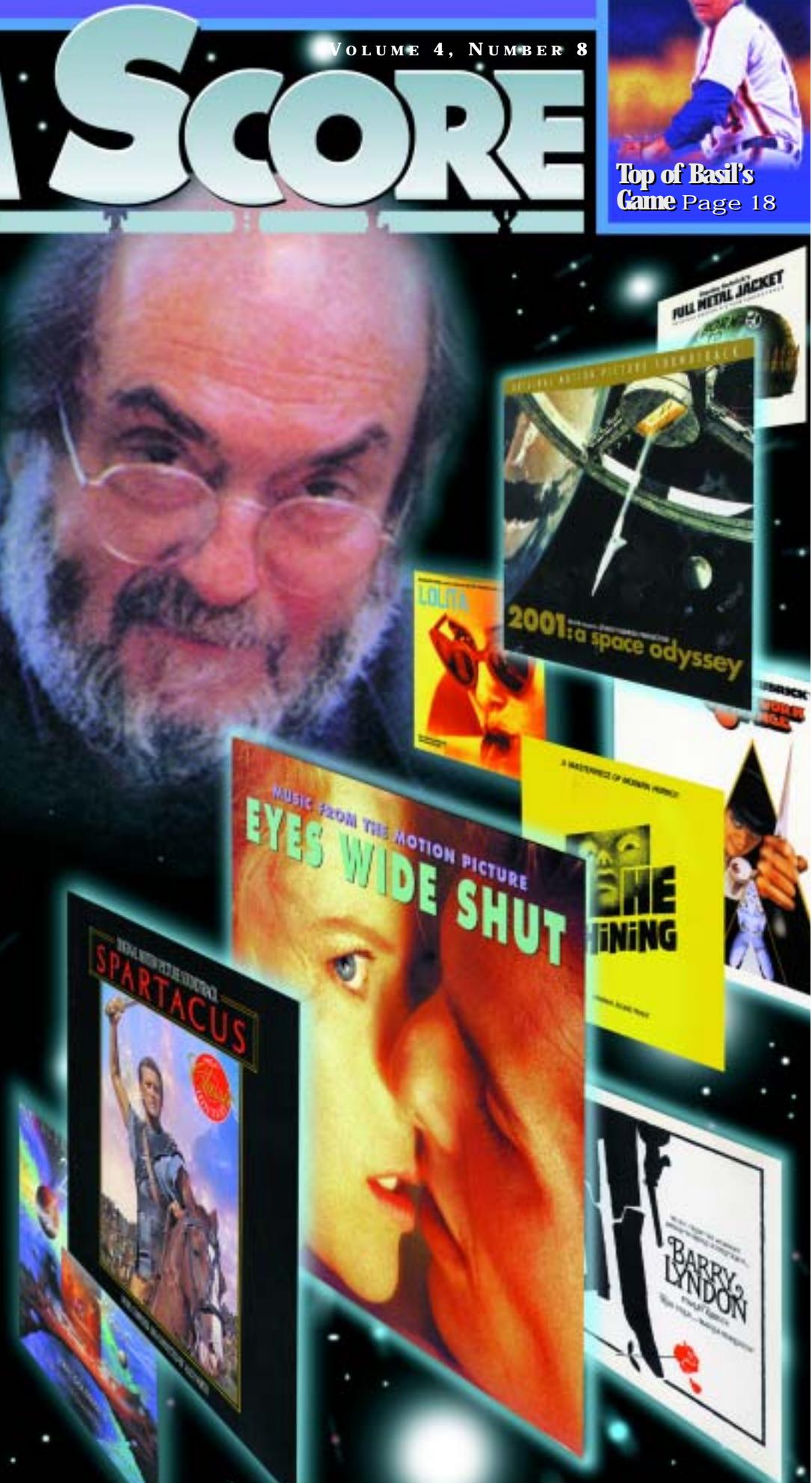
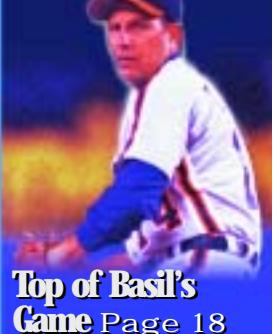
Remembering the
sonic odyssey
of Stanley Kubrick

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sixties, baby!

REVIEWS

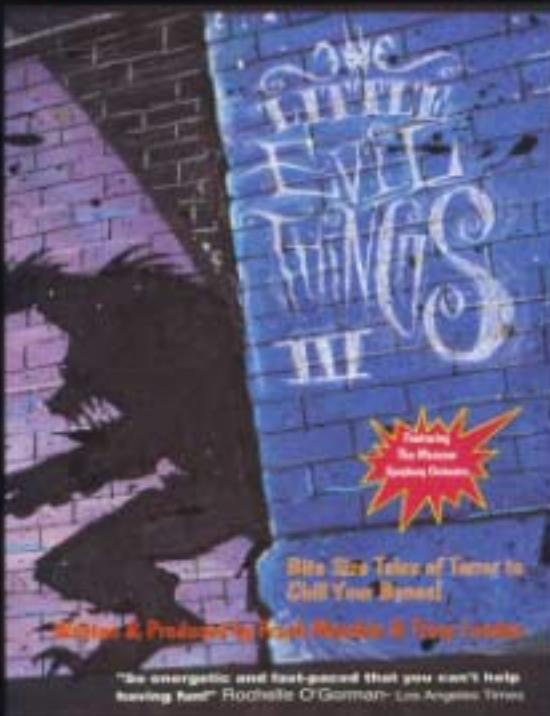
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Mailing Dreams Around the World

NEITHER RAIN, NOR SLEET, NOR SMOG, NOR GLOOM OF
THE EDITOR-IN-CHEIF'S MOOD KEEPS FSM'S MAILGUY
FROM HIS APPOINTED ROUNDS

I am proud to write this editorial in commemoration of sixth months of my employment as Supervising Mail Order Handler at the offices of *Film Score Monthly*. That's right—I am the very person who handles with care every last one of your packages. And after successfully mailing thousands of orders I have been accused of making only ten or so errors, all of which were actually Lukas Kendall's fault.



THE MAILGUY ALWAYS WRAPS TWICE
Jon does his best to keep up with the voluminous orders

Honor

I am honored to be a part of the *Film Score Monthly* team. While Jeff Bond poses three-foot-tall science fiction dolls all over his cubicle and while Lukas Kendall tries to kidnap me to play baseball in the parking lot, I rifle through reams of order-laden paper while listening to elevator music.

I take great pleasure in sending out such wonderful film soundtracks to people who appreciate them. I myself am a film music fan, like my father before me. Actually, my father is still a film music fan but he now has only four toes. (Don't ask.)

While sitting in the dungeon (lower level of the FSM office) all day and carefully placing each CD in the most appropriately sized envelope, I keep myself sane by thinking of you: the FSM reader and film music fan. This may surprise you, but I assure you that it is true. This fact is also why I succeed so remarkably at this phenomenal job. The process goes something like this: First off, I simply pretend that I am sending each CD to myself. I then start imagining how I feel when I first hear a good score that I have

always wanted. I start to become jubilant. Finally I convince myself that this ecstatic feeling is what I am actually bringing to the post office to mail every day. I am not really carrying eight heavy tubs of ugly brown envelopes filled with pieces of plastic and liner notes.

Lifeblood

You keep me going. You are my lifeblood. If not for you, I would take this silver letter opener—the one sitting right here on my beautiful new brown desk—and jam it into Jeff Bond's eye. But that will never have to happen. I am in control. I just wanted you to know that when you place an order, whether by phone, fax, email or mail, it is in the best of hands. Not once have I accidentally mailed an order to myself, *including* the day I was instructed to mail the entire set of Intrada Bruce Broughton promo CDs to Andy Dursin, despite how violently my hand was shaking when I wrote his address on the package. I have never been stingy on tape or staples. I won't stand for a package opening up on its own before reaching its rightful owner. When my lousy 75¢ stapler fails to penetrate one of our thick brown envelopes, I dig the staple out with my bare hands until my nails are torn and my fingers are bleeding. And if I've been getting too much blood on the envelopes I tape over the improper staples just to make sure you don't hurt yourselves opening your orders.

For almost my entire life, including 18 years of education, I have wanted an honest and meaningful job such as this one. I thank you for helping my dreams come true, and even more so I thank you for your orders and continued support. Together, we can continue to make each other's dreams come true! Now sit back and enjoy this spectacular issue of FSM featuring all new CD reviews by Jeff Bond.

With warmest regards,

Mailman Jon

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Look for the Bonded Label

James Bond is back in a big way, with movement on all fronts pertaining to new and classic 007 soundtrack releases. First off, EMI will be reissuing *all* of their classic Eon titles in spring 2000: *Dr. No*, *From Russia with Love*, *Goldfinger*, *Thunderball*, *You Only Live Twice*, *On Her Majesty's Secret Service*, *Diamonds Are Forever*, *Live and Let Die*, *The Man with the Golden Gun*, *The Spy Who Loved Me*, *Moonraker*, and presumably *A View to a Kill*. The titles will definitely be newly mastered and released with better packaging; however, it's wait-and-see as to any additional music. In the meantime, EMI is kicking off their new 007 activities with a *Best of Bond* compilation featuring all the title songs up to and including *Tomorrow Never Dies*.

Rykodisc's *For Your Eyes Only* (Bill Conti) did not come out this fall as planned; the company moved their offices and most of their titles were bumped back in the schedule. However, it will be released early next year with previously unreleased music.

Silva Screen has recorded a James Bond score compilation titled *Bond: Back in Action* (City of Prague Philharmonic) featur-

ing a ton of previously unreleased music. Among this is a 5:20 suite from *Dr. No* (Monty Norman, the actual score), "Bond's Funeral/The Human Torpedo" from *You Only Live Twice* (John Barry), "Gumbold's Safe Break," "Bond and the Girls" and "Escape from Piz

Gloria and the Ski Chase" from *OHMSS* (Barry), and unreleased Wint and Kidd tracks from *Diamonds Are Forever* (Barry). There's also a new performance of the James Bond theme featuring the original guitarist, Vic Flick.

David Arnold's score to *The World Is Not Enough* will be released on MCA/Radioactive, featuring a title song (already released on the Internet) performed by Garbage. Arnold's complete score to *Tomorrow Never Dies*, meanwhile, will finally be released by Chapter III (formerly Compass III) exclusively on their website (www.bondmusic.com or www.chapteriii.com) on November 15, and then in stores everywhere on January 12. The existing TND album omits much of the score; this new CD will have a great deal of previously unreleased music, plus a 10-minute interview with Arnold by *Variety*'s film music editor and journalist, Jon Burlingame.

Chapter III has a second Bond soundtrack also out on their web-

Can You Lick the Classics?

A special CD has been pressed to commemorate the six Hollywood Composers stamps recently introduced by the United States Postal Service. *Celebrating the Classics* (T&V 0001, produced by John Waxman) is culled from the RCA Victor recordings by Charles Gerhardt and the National Philharmonic and features *The Fountainhead* (Steiner, 13:21, with previously unreleased music), *The Robe* (Newman, 8:40), *The Thing* (Tiomkin, 10:32), *The Sea Wolf* (Korngold, 7:27), *Beneath the 12-Mile Reef* (Herrmann, 10:27) and *Prince Valiant* (Waxman, 9:54). The packaging features the six stamps reproduced in color on the cover and liner notes by Rudy Behlmer. Order exclusively from Screen Archives Entertainment, address below. **FSM**



site on November 15 and then in stores on January 12: It's the original score by Tommy

Tallarico to the *Tomorrow Never Dies* Sony Playstation game (an electronica/techno take on James Bond music), which will be released November 16 by Electronic Arts in conjunction with Sony and MGM.

Finally, Chromatic Records will release *A Trip-Hop Tribute to James Bond* in November; see www.chromaticrecords.com.

Scavenger Hunt!

The Phantom Menace has been released on vinyl, a 2LP gatefold edition with the same cover as the CD and a picture of Darth Maul with macrobinoculars on the back. It's supposed to be a worldwide release, but only

copies in Europe have been confirmed thus far (catalog number S261816).

East West in the U.K. was reportedly to release a new Vangelis compilation on October 25, *Reprise*, containing two previously unreleased themes: "Theme from *The Plague*" and *Bitter Moon*.

In an unprecedented move, Warner Bros. has released the *Three Kings* soundtrack only online—through CDnow.com (for \$11.99) or MP3.com (for \$13.99, with audiovisual features). A few Carter Burwell score tracks are contained. The movie itself features four pieces from other scores, all credited: two from *Unstrung Heroes*, one from *Flesh and Bone* (both Thomas Newman), and one ("Torture") from *The Siege* (Graeme Revell).

A five-track promotional CD of *For Love of the Game* (Basil Poledouris) was distributed at early L.A. screenings of the film, featuring around 25 minutes of music.

According to the London Symphony Orchestra's website (www.lso.co.uk), the LSO recorded John Williams's Trumpet Concerto (cond. Ronald Feldman,

Delectable Video Discs

The upcoming DVD of *Ravenous* features a running commentary track with director Antonia Bird and co-composer Damon Albarn.

Basil Poledouris's score to *Conan the Barbarian* will be isolated on Universal's upcoming Collector's Edition DVD; the entire movie is being remixed to stereo. Poledouris is among those being interviewed for the supplementary materials.

soloist Arturo Sandoval) and *Essay for Strings* the week of August 30, along with music by Boston Pops arranger Kevin Kaska. There was no information on a label.

Read the Music!

The long-promised Second Edition of *U.S. Soundtracks on Compact Disc* by Robert L. Smith is now at the printers and will be available starting with the next issue of *Film Score Monthly*. We'll have ordering information at that time; thanks for your enthusiasm and we're sure you'll enjoy the 2,400+ listings in this new edition.

A new edition of *Videohound's Soundtracks* is also coming; we've had the first edition available through FSM (see pg. 40). The new one is called *Musicound's Guide to Soundtracks* and is also edited by Didier C. Deutsch.

Silman-James Press has published *The Score* by Michael Schelle, a collection of interviews with 15 film composers: John Barry, Elmer Bernstein, Terence Blanchard, Bruce Broughton, Paul Chihara, John Corigliano, James Newton Howard, Mark Isham, Daniel Licht, Joel McNeely, Thomas Newman, Marc Shaiman, Howard Shore, Shirley Walker and Christopher Young.

Hugo Friedhofer: The Best Years of His Life is a new book by Linda Danly, based around an oral history given by the composer to AFI in the 1970s. The publisher is Scarecrow Press, 4720 Boston Way, Lanham MD 20706; 1-800-462-6420.

NZMB Revival?

Editor Colin Adamson has retired his long-running *New Zealand Film Music Bulletin*, issued quarterly since February 1973. However, U.K. columnist Jeff Hall is thinking of continuing the publication and would like to hear from interested contributors and/or readers.

Write Jeff Hall, Southview, Hedgerley Lane, Beaconsfield, Bucks HP9 2JT, England.

New Century Tunes

The White House Millennium Council is planning a three-day celebration to usher in the 21st century in Washington, D.C. The New Year's Eve program will include a gala concert orchestrated by Quincy Jones and producer George Stevens Jr., and a 20-minute movie by Steven Spielberg with an original score by John Williams.

Look for some of the rare and obscure items mentioned in these pages from the soundtrack specialty dealers: Screen Archives (540-635-2575), Intrada (510-336-1612), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-636-8700) in this country.

In the Zone

Silva Screen has released a 40th Anniversary 4CD box set of *The Twilight Zone*, the original '60s series, collecting the five volumes of LPs (previously available in complete form on CD only in Japan) in a new sequencing by composer (Herrmann on disc one, Goldsmith on disc two, everybody else on discs three and four). Sadly, there is no unreleased TZ music, which seems to have disappeared from the CBS Collection at UCLA. However, the extra Goldsmith jazz track from the Japanese reissues is included, as are Bernard Herrmann's 25-minute "Outer Space Suite" of CBS TV library music (previously available only on vinyl) and radio score for "The Hitchhiker" (7:10), one of the inspirations for Rod Serling's series.

Varèse Sarabande, meanwhile, will release on November 16 a new recording of all of Bernard Herrmann's *Twilight Zone* music: seven episode scores (four never before released) and various main title versions—over 100 minutes of music on two CDs, conducted by Joel McNeely.

FSM

Record Label Round-Up

All the albums you'll be waiting for

Airwolf Still forthcoming from the Airwolf Appreciation Association is a 2CD set of *Airwolf* TV music by Sylvester Levay and Udi Harpaz. The first disc features 23 cues adapted and performed on synthesizers from various episodes, and the second features composer Sylvester Levay's own, suite-form adaptations of his music.

The release is limited to 500 copies; write Mark J. Cairns, 246 Comber Road, Lisburn, County Antrim BT27 6XZ, Northern Ireland, or see <http://www.geocities.com/televisioncity/studio/9743/latenews.html>

Aleph Due October 23 on Lalo Schifrin's label is *Mannix* (1969 TV soundtrack album plus some newly recorded tracks); forthcoming but without a date is *Voyage of the Damned* (1976). Schifrin is conducting a new recording of *The Fox* in London for release on Aleph next March.

Also coming from Aleph is an album titled *Schifrin Conducts Stravinsky* (due November) and a VHS and DVD release of his *Latin Jazz Suite* (February).

Congratulations to Lalo Schifrin on being inducted into the Jazz Hall of Fame.

See www.alephrecords.com or www.schifrin.com.

Arabesque Due in February 2000 is *Reel Life: The Private Music of Film Composers, Volume 1*, a new recording of chamber music by film composers. Featured are Michael Kamen, Rachel Portman, Howard Shore, David Raksin, Bob James and Bruce Broughton; the CD is produced by composer Michael Whalen.

Artemis Forthcoming from this new U.K. label is *Ship of Fools* (Ernest Gold, 1965), a limited release of the original tracks in stereo.

Atlantic November 2: *Anywhere but Here* (various, new Carly Simon and Traci Chapman songs). November 9: *Three to Tango* (various swing, etc.). *Pokémon* (various). November 23: *Ride with the Devil*. January 18: *Any Given Sunday* (various).

Oliver Stone football movie).

BMG Classics Due November 9: *The Bachelor* (various pop), *Mansfield Park* (Lesley Barber), *Man of the Century* (Michael Wiener, various). November 23: *Tumbleweeds* (David Mansfield, various country). December 14: *The Cradle Will Rock*.

Brigham Young University BYU's next classic score restorations are *Broken Arrow* (Hugo Friedhofer) and *King Richard and the Crusaders* (Max Steiner). Order from Screen Archives, see below.

Chandos Due in February 2000 is a new recording of music by Alan Rawsthorne (Rumon Gamba cond. BBC Philharmonic). Represented films include *Burma Victory*, *The Captive Heart*, *Uncle Silas*, *Saraband for Dead Lovers*, *The Dancing Fleece*, *Where No Vultures Fly*, *The Cruel Sea*, *West of Zanzibar* and *Lease of Life*.

Cinesoundz Coming from this German soundtrack production company: January 2000: *Der Kommissar* (Peter Thomas, German "krimi" classic TV show); February: two discs (one songs, one score) for the International Berlin Film Festival's Fifth Jubilee as well as an Ennio Morricone remix CD: spring: *In July* (various). Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; fax: +49-89-767-00-399; www.cine-soundz.de.

Cinephile The next Roy Budd CDs are imminent from this English label: *Sea Wolves* and *Soldier Blue/Zeppelin/Catlow*. Coming next year are many more Budd scores.

Citadel Out now is the newest disc in the Legendary Hollywood series, *The Film Music of Dimitri Tiomkin*, a reissue of the Unicorn album.

CPO Due late this year or early next is a new recording of Benjamin Frankel's score to *Battle of the Bulge*.

Dreamworks Forthcoming is a

score album to *American Beauty* (Thomas Newman).

DRG Due November 16 is *Goblin, Volume 4 (Squadra Antigangster, La Chiesa, Roller)*.

East Side Digital ESD has more Wendy Carlos material on its way. First is a 4CD *Switched-On Boxed Set*—not a soundtrack—but also coming are film-related albums such as the first CD release of the full score to *Tron*, probably in 2000.

See www.wendycarlos.com.

Fifth Continent *High Road to China* (John Barry), which for years has been a very hard-to-find CD on the limited-edition SCSE label, has been reissued on Southern Cross SCCS 1030. Also newly reissued (same music) are *Sophie's Choice* (Hamisch, SCCD 1018), *The Blue Lagoon* (Poledouris, SCCD 1018), *The Cardinal* (Moross, RCPD 1778), *Citizen Kane* (Herrmann, Europe only, not OST, PRCD 1788), *The Inquirer* (Herrmann, PRCD 1789) and *Time After Time* (Rózsa, SCCD 1014).

GNP/Crescendo Imminent is *Lost in Space, Vol. 3*, featuring two unreleased scores from the Irwin Allen TV series: "The Derelict" (Herman Stein, including the "family" theme used throughout the show) and "My Friend Mr. Nobody" (John Williams). Among the bonus tracks is an unused second season theme for the series (not by Williams).

Coming next year is a second *Best of Star Trek* TV collection, featuring episode scores "All Good Things..." (TNG, Dennis McCarthy), "Way of the Warrior" (DS9, McCarthy), "Bride of Chaotica" (Voyager, David Bell), and a classic series episode score to be determined.

Still forthcoming is *Fantastica* (Russell Garcia '50s space music album—not a soundtrack).

Hammer Now available is *The Mummy* (Franz Reizenstein, 1959, original soundtrack). Coming next is a CD of music from the three *Quatermass* movies.

Hammer's CDs are available in the U.S. exclusively from *Scarlet Street* magazine, PO Box 604, Glen Rock NJ 07452; ph: 201-445-0034; see

www.hammerfilms.com and www.scarletstreet.com.

Hexacord New from this Italian label is *It's Time to Sing*, a CD devoted entirely to the vocals of Edda Dell'Orso, the wordless voice on so many Ennio Morricone soundtracks. Rare tracks are included such as a never-before-released original theme from Morricone's *La Corta Notte Delle Bambole di Vetro*, and other rarities by Morricone and Gianni Dell'Orso.

Hollywood Due November 16 is *Sleepy Hollow* (Danny Elfman); this was recorded in London so the CD should be lengthy.

Intrada Coming next is a promotional CD of *Tremors* (Ernest Troost). See www.intrada.com.

Koch Pushed back to January is the Erich Wolfgang Korngold film music album (*Juarez, The Sea Wolf, Elizabeth and Essex*) recorded in New Zealand. Also due that month is the Franz Waxman chamber music CD (St. Clair Trio), *Old Acquaintances*, including many film pieces.

Coming next April is *Dersa Usala*, a new recording of music to Kurosawa films. To be scheduled is a CD of Korngold songs; to be recorded is a Korngold CD featuring the composer's complete music for piano.

Marco Polo John Morgan and William Stromberg's new recording of *The Egyptian* (Bernard Herrmann and Alfred Newman, 71 minutes, with choir) is expected by the end of the year. Recorded for release in 2000 are a Roy Webb CD featuring music for Val Lewton films (*The Cat People, I Walked with a Zombie, Bedlam, The Seventh Victim, The Body Snatcher*); and a more complete recording of *Ghost of Frankenstein* (Hans J. Salter), filled out with cues from *Man-Made Monster* and *Black Friday*, and all of the original music composed for *Sherlock Holmes and the Voice of Terror* (Frank Skinner).

Morgan and Stromberg's next Moscow albums are two elaborate symphonic scores: *The Treasure of Sierra Madre* (Max Steiner) and *Objective Burma* (Franz Waxman). Forthcoming from Swiss pro-

ducer/conductor Adriano this year: Georges Auric: *Suites for Films by Jean Cocteau (Orphée, Les parents terribles, Thomas l'imposteur, Ruy Blas)* and Auric: *Suites from Lola Montez, Notre-Dame de Paris, Farandole*. In the year 2000: Auric: *Suites from Riffifi, La Symphonie Pastorale, Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), featuring a suite from *The Memorable Year 1917*.

Maverick Due October 24 is a second volume of *Austin Powers: The Spy Who Shagged Me* music, this time including a "Shagaphonic" suite of George S. Clinton's score.

FSM Classics

Our belated thanks to readers for your patience during our recent move. Making the decision to move is like a stroke: it takes an instant to happen, but you spend a long time recovering. We're finally set up in our new offices and have caught up with all of your orders for *Monte Walsh, Prince of Foxes* and *The Comancheros*. Still, it took a while—thanks for hanging in there.

Our new CD this month is an Alfred Newman doubleheader: *All About Eve* (1950)/*Leave Her to Heaven* (1945). See Golden Age fans, we haven't forgotten you! There's so much great Newman material at Fox that it's hard to choose, but we figured we couldn't go wrong with these two acclaimed scores. See the ad on pg. 9.

Coming next month is the Silver Age Classics release of a Jerry Goldsmith western. What, another western? What, another Jerry Goldsmith CD? Too bad; you'll love it. And we're getting ready to release in a few months a major archival coup, something people have wanted for years. The composer didn't do many features, so just saying who he is will give it away... but it's from a film company we've never dealt with before. Send us your suggestions for future releases; contact info, pg. 2.

Due November 2 is *Dogma* (Howard Shore score plus Alanis Morissette song).

Milan Due October 26: *Body Shots* (Mark Isham). November 9: *Felicia's Journey* (Mychael Danna). November 23: *Holy Smoke* (Angelo Badalamenti). December 14: *The Third Miracle* (Jan A.P. Kaczmarek), *Onegin* (Magnus Fiennes). February 2000: *Passion of Mind* (Randy Edelman).

Monstrous Movie Music This label—dedicated to re-recording classic genre film music—has three new albums forthcoming. The contents of the third are still secret, but the first two will feature: *Mighty Joe Young* (1949, Roy Webb); *Creature from the Black Lagoon* (1954, containing all the previously unreleased cues by a variety of composers—Salter, Mancini, Stein, et al.)—for a "kinder, gentler" *Creature* suite); *20 Million Miles to Earth* (1957, Columbia "library" score by Raksin, Steiner, Duning, others); *Tarzan* (1934-42, cues from MGM productions by Axt, Snell, Amfitheatrof, Stothart, Levy); *The Animal World* (1956, Paul Sawtell's music from Ray Harryhausen dinosaur sequence of Irwin Allen documentary); and *The Alligator People* (1959, Irving Gertz, featuring electric violin).

Producers David Schechter and Kathleen Mayne promise lots of "bonus" tracks and exhaustive liner notes.

See <http://www.hilux.com/mmm>.

Pendulum Guess whose telephones are disconnected? There's hasn't been a peep from this label in some time and they may be out of business. Snatch up their reissues of *Dune*, *Cocoon*, *Clash of the Titans*, et al while they're still around.

Prometheus Now out from Prometheus' limited-edition CD Club is *Contract on Cherry Street* (Jerry Goldsmith TV movie score starring Frank Sinatra—sounds like *Capricorn One*). Forthcoming is a complete-score CD of *Bite the Bullet* (Alex North, 1975), in stereo.

Rhino Miklós Rózsa at M-G-M (continued on page 9)

Upcoming Film Assignments

Who's doing what for whom

Breaking News

The score to Michael Mann's *The Insider* (starring Al Pacino) ended up being credited to Pieter Bourke and Lisa Gerrard, rather than Graeme Revell, who is still credited as one of the artists appearing on the soundtrack album. Gerrard is one of the founding members of the tribal/techno group Dead Can Dance, one of the inspirations for Enigma; Bourke is her longtime collaborator.

Caleb Sampson composed the complete score for *Mr. Death: The Rise and Fall of Fred A. Leuchter, Jr.*, a film by Errol Morris, before his suicide last year. The film will be released on December 29 in New York and Los Angeles, and throughout the country in January, distributed by Lion's Gate. Sampson's widow is co-producing the soundtrack CD, which will be released in mid-January as Sampson's last major posthumous work. At the time of his death, Sampson did not know that the film would be completed so quickly after *Fast, Cheap, and Out of Control* or that he had completed his job for *Mr. Death*.

Former *Star Trek: The Next Generation* composer Ron Jones recently completed new music for the Interplay CD-ROM *Star Trek: Starfleet Command*. This is not the same music that Jones composed for *Starfleet Academy*. Interplay productions has the tracks available in mp3 format for download at: [ftp://ftp.interplay.com/pub/mp3/starfleetcommand](http://ftp.interplay.com/pub/mp3/starfleetcommand).

Upcoming Assignments

Mark Adler *The Apartment Complex, Sterling Chase*.

Eric Allaman *Breakfast with Einstein, Lumanarias, The Last Act, Is That All There Is?*

Ryeland Allison *Saturn*.

John Altman *Legionnaire* (Jean-Claude Van Damme), *Town and Country* (Warren Beatty, Diane Keaton, d. Peter Chelsom), *Vendetta* (HBO, d. Nicholas Meyer), *RKO 281* (HBO, John Malkovich, James Cromwell).

Craig Armstrong *The Bone Collector* (d. Philip Noyce), *Plunkett and Maclean*.

David Arnold *The World Is Not Enough* (James Bond).

Luis Bacalov *Woman on Top*.

Burt Bacharach *Isn't She Great?*.

Angelo Badalamenti *A Story of a Bad Boy* (composed with Chris Hajian), *Holy Smoke, Forever Mine, The Beach* (d. Danny Boyle, Leonardo Di Caprio).

Rick Baitz *Life Afterlife* (HBO documentary).

Lesley Barber *History of Luminous Motion* (Good Machine), *Mansfield Park* (Miramax).

Nathan Barr *Hair Shirt* (Neve Campbell), *Hangman's Daughter*.

Steve Bartek *Another Goofy Movie* (Disney).

Tyler Bates *Denial*.

Christophe Beck *Thick as Thieves* (Alec Baldwin), *Coming Soon* (Mia Farrow).

Marco Beltrami *Deep Water, Scream 3, The Crow 3*.

David Benoit *Perfect Game* (Edward Asner).

Peter Bernstein *Susan's Plan*.

Edward Bilous *Minor Details, Mixing Mia, Naked Man*.

Howard Blake *My Life So Far* (Miramax).

Chris Boardman *Bruno* (d. Shirley MacLaine).

Simon Boswell *Dad Savage, Alien Love*

Triangle, Warzone (d. Tim Roth), *The Debtors* (Michael Caine, Randy Quaid).

Christopher Brady *Castle in the Sky* (Disney animated), *Hal's Birthday, The Legacy* (IMAX).

Michael Brook *Getting to Know You, Buddy Boy*.

Bruce Broughton *Jeremiah* (cable biblical epic, theme by Morricone).

Paul Buckmaster *Mean Street*.

Carter Burwell *Being John Malkovich* (d. Spike Jonze), *High Fidelity* (Disney, John Cusack).

Wendy Carlos *Woundings*.

Gary Chang *Locked in Silence* (Showtime).

Stanley Clarke *Marciano, The Best Man*.

Elia Cmiral *Six Pack* (French).

Serge Colbert *Red Tide* (Casper Van Dien).

Michel Colombier *Dark Summer, Pros and Cons, Foolproof*.

Eric Colvin *Lifesize* (Disney).

Bill Conti *Inferno* (Jean-Claude Van Damme).

Stewart Copeland *Made Men* (independent), *Simpatico* (Jeff Bridges, Nick Nolte).

Jeff Danna *Boondock Saints, O* (modern-day telling of *Othello*).

Mychael Danna *Ride with the Devil* (Ang Lee, Civil War film, Jewel), *The Confession* (Alec Baldwin, courtroom drama), *Felicia's Journey* (d. Atom Egoyan), *Girl Interrupted* (Winona Ryder).

Mason Daring *Music of the Heart* (Wes Craven).

Don Davis *House on Haunted Hill*.

Loran Alan Davis *The Last Prediction* (independent).

John Debney *End of Days, Komodo*.

Joe Delia *Time Served, Ricky 6, Fever*.

Alexandre Desplat *Restons Groupes*.

David Dilorio *Lethal Premonition, Cheerleaders Must Die*.

Pino Donaggio *Up in the Villa* (Kristin Scott Thomas).

Thomas).

Patrick Doyle *East and West* (d. Regis Wargnier), *Love's Labour's Lost* (Kenneth Branagh, musical comedy).

Anne Dudley *The Bacchae, Monkey Bone*.

Randy Edelman *The Gelfin, Passion of Mind*.

Danny Elfman *Sleepy Hollow* (d. Tim Burton), *Anywhere but Here* (d. Wayne Wang).

Evan Evans *Table for One* (Rebecca De Mornay), *Tripfall* (Eric Roberts, John Ritter), *Newsbreak* (Michael Rooker, Judge Reinhold).

Shayne Fair & Larry Herbstreit *Tequila Bodyshot*.

George Fenton *Anna and the King* (Jodie Foster, Fox), *Chicago: The Musical* (Charlize Theron, d. Nick Hytner).

David Findlay *Dead Silent* (Rob Lowe).

Frank Fitzpatrick *Lani Loa* (Zoetrope).

Stephen Flaherty *Bartok the Magnificent* (Anastasia video sequel).

Robert Folk *Inconvenienced*.

John Frizzell *The White River Kid* (Antonio Banderas).

Craig Stuart Garfinkle *Gabriella* (replacing Alf Clausen).

Michael Gibbs *Gregory's Two Girls*.

Richard Gibbs *Book of Stars*.

Elliot Goldenthal *Titus Andronicus* (Shakespeare, d. Julie Taymor).

Jerry Goldsmith *The Hollow Man* (d. Paul Verhoeven), *Reindeer Games* (d. John Frankenheimer, Miramax), *The Yard*.

Joel Goldsmith *Diamonds* (Miramax).

Joseph Julian Gonzalez *Price of Glory*.

Joel Goodman *Cherry* (romantic comedy, Shalom Harlow).

Mark Governor *Blindness* (d. Anna Chi).

Stephen Graziano *Herman, U.S.A.*

Dave Williams *Supernova*.

Harry Gregson-Williams *Earl Watt* (Pate Bros.), *Light It Up*.

Rupert Gregson-Williams *Virtual Sexuality*.

Andrew Gross *Be the Man* (MGM, Super Dave movie), *Unglued* (Linda Hamilton, quirky independent film).

Larry Groupé *Sleeping with the Lion, Deterrence* (Timothy Hutton, d. Rod Lurie), *Four Second Delay*, *Peter York, Contenders* (d. Rod Lurie), *Early Bird Special*.

Richard Hartley *Peter's Meteor, Rogue Trader, Mad About Mambo, Victory*.

Richard Harvey *Captain Jack* (Bob Hoskins).

Chris Hajian *Lowlife* (d. Mario Van Peebles), *Story of a Bad Boy*.

Todd Hayen *The Crown, The Last Flight*.

John Hills *Abilene*.

Peter Himmelman *A Slipping-Down Life* (Guy Pearce, Lili Taylor).

Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country*.

James Horner *The Grinch Who Stole Christmas* (Jim Carrey), *Freedom's Song* (TNT film), *Bicentennial Man* (d. Chris Columbus).

James Newton Howard *Snow Falling on Cedars* (d. Scott Hicks), *Dinosaurs* (Disney animated).

Steven Hufsteter *Mascara* (Phaedra Ent.).

David Hughes & John Murphy *The Bachelor* (romantic comedy, Chris O'Donnell, Renee Zellweger).

Terry Michael Huud *Children of the Corn 666*

(Nancy Allen, Stacy Keach).

Søren Hyldgaard *The One and Only* (romantic comedy).

Pat Irwin *But I'm a Cheerleader*.

Mark Isham *Where the Money Is, Imposter* (Miramax, d. Gary Fleder), *Rules of Engagement*.

Maurice Jarre *A Taste of Sunshine* (Ralph Fiennes), *I Dreamed of Africa*.

Adrian Johnston *The Debt Collector, The Darkest Light, The Last Yellow, Old New Borrowed Blue*.

Trevor Jones *Frederic Wilde* (d. Richard Loncraine).

Benoit Jutras *Journey of Man* (IMAX).

Jan A.P. Kaczmarek *Aimee and the Jaguar* (Germany, d. Max Faerberboeck), *Lost Souls, The Third Miracle*.

Laura Karpman *Annihilation of Fish*.

Brian Keane *New York* (Ric Burns, epic documentary), *The Babe Ruth Story* (HBO).

Rolfe Kent *Don't Go Breaking My Heart* (Anthony Edwards), *Oxygen*.

Wojciech Kilar *The Ninth Gate* (Johnny Depp, d. Roman Polanski).

Brian Langsford *First of May* (independent), *Frozen* (Irmark).

Russ Landau *One Hell of a Guy, Love and Action in Chicago, Totally Irresponsible*.

Chris Lennert *Lured Innocence* (Dennis Hopper, Talia Shire), *Pride of the Amazon* (animated musical).

Daniel Lanois *All the Pretty Horses*.

Michael A. Levine *The End of the Road* (d. Keith Thomson), *The Lady with the Torch* (Glenn Close, d. David Heeley).

Christopher Libertino *Spin the Bottle* (d. Andrew Michael Pascal).

Daniel Licht *Execution of Justice* (Showtime).

Frank London *On the Run, Sancta Mortale, The First Seven Years*.

Martyn Love *The Venus Factory* (Australia).

Evan Lurie *Joe Gould's Secret*.

Mader *Too Tired to Die, Row Your Boat, Claudine's Return, Morgan's Ferry* (Kelly McGillis), *Steal This Movie*.

Hummie Mann *Good Night, Joseph Parker* (Paul Sorvino), *A Thing of Beauty, After the Rain*.

David Mansfield *The Gospel of Wonders* (Mexico, d. Arturo Ripstein), *Tumbleweeds* (independent).

Lee Marchitelli *Iris Blonde* (Miramax).

Anthony Marinelli *The Runner, Slow Burn* (Minnie Driver, James Spader), *Fifteen Minutes* (Robert De Niro, Ed Burns).

Jeff Marsh *Burning Down the House, Wind River* (Karen Allen).

Phil Marshall *Rupert's Land, Gotta Dance, Kiss Toledo Goodbye*.

Brice Martin *Indian Ways* (d. Tom Hobbs), *Chaos* (d. Chris Johnston).

Cliff Martinez *Wicked* (d. Michael Steinberg).

Richard Marvin *U-571* (Matthew McConaughey, d. Jonathan Mostow).

John Massari *Emma, 1947*.

Dennis McCarthy *Letters from a Killer* (d. David Carson).

John McCarthy *Boy Meets Girl*.

Stuart McDonald *Diaries of Darkness*.

Mark McKenzie *Dragonheart 2* (direct to

video).
Gigi Meroni *The Good Life* (Stallone, Hopper), *The Others, The Last Big Attraction*.
Cynthia Millar *Brown's Requiem*.
Randy Miller *Picture of Priority* (independent), *Family Tree* (Warner Bros.), *Pirates of the Plain* (Tim Curry).
Sheldon Mirowitz *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy).
Fred Mollin *The Fall*.
Deborah Mollison *East Is East* (British), *Simon Magus* (Samuel Goldwyn).
Andrea Morricone *Liberty Heights*.
Ennio Morricone *Resident Evil* (d. George Romero), *The Legend of 1900*.

Nicola Piovani *Hoof Beats*.
Robbie Pittelman *A Killing, The Dry Season* (independent).
Michael Richard Plowman *The Hot Karl*.
Basil Poledouris *Kimberly* (romantic comedy).
Steve Porcaro *Wayward Son* (Harry Connick, Jr.).
Rachel Portman *Untitled 20th Century Fox Irish Project* (comedy, from producer of *Full Monty*), *Cider House Rules*.
John Powell *Fresh Horses* (DreamWorks).
Zbigniew Preisner *Dreaming of Joseph Lees*.
Jonathan Price *Sammyville* (Chase Masterson), *Rustin's Glory* (indie drama), *Vampire Night, Dog Story* (action).

John Scott *Shergar, The Long Road Home, Married 2 Malcolm* (U.K. comedy).
Ilona Sekacz *Salomon and Gaenor*.
Patrick Seymour *Simian Line* (William Hurt).
Marc Shaiman *Kingdom of the Sun* (Disney animated), *Jackie's Back* (Lifetime Network).
Theodore Shapiro *The Prince of Central Park* (Kathleen Turner, Harvey Keitel).
Shark *East of A* (d. Ami Goldstein, David Alan Grier), *Me & Will* (Patric Dempsey, Seymour Cassel).
James Shearman *The Misadventures of Margaret*.
Howard Shore *Chinese Coffee* (d. Al Pacino).
Lawrence Shragge *Frontline* (Showtime).
Rick Silanskas *Hoover* (Ernest Borgnine).

dy).
Michael Tavera *One Special Delivery* (Penny Marshall), *American Tail IV* (direct to video).
Mark Thomas *The Big Tease*.
Joel Timothy *Waiting for the Giants*.
Colin Towns *Vig*.
John Trivers, Elizabeth Myers *Norma Jean, Jack and Me*.
Brian Tyler *Final Justice, A Night in Grover's Mill, The Forbidden City* (d. Lance Mungia).
Chris Tyng *Bumblebee Flies Away*.
Joseph Vitarelli *Excellent Cadavers* (HBO).
Shirley Walker *Flight 180* (New Line).
Michael Wandmacher *Supercop 2* (Michelle Yeoh), *Farewell, My Love*.
Don Was *American Road* (IMAX).
Michael Whalen *Labor Pains* (replacing John DuPrez), *Sacrifice*.
Alan Williams *Angels in the Attic, Cocos: Island of the Sharks* (IMAX), *Princess and the Pea* (animated feature, score and songs with lyrics by David Pomeranz), *Who Gets the House* (romantic comedy), *Silk Hope* (Farrah Fawcett).
David Williams *The Day October Died, Wishmaster 2*.
John Williams *Angela's Ashes* (Robert Carlyle, d. Alan Parker, coming of age tale set in Ireland based on the novel by Frank McCourt), *Minority Report* (d. Steven Spielberg).
Debbie Wiseman *Tom's Midnight Garden, The Lighthouse*.
Gabriel Yared *The Talented Mr. Ripley* (Matt Damon, d. Anthony Minghella).
Christopher Young *The Hurricane* (Denzel Washington).
Hans Zimmer *Gladiator* (d. Ridley Scott, Roman movie), *The Road to El Dorado* (DreamWorks, animated), *Mission: Impossible 2* (d. John Woo).

THE HOT SHEET: RECENT ASSIGNMENTS

Angelo Badalamenti *Untitled* (John Lee Hancock Project).
John Barry *Thomas the Tank Engine*.
Steve Bartek *Snow Day*.
BT *Under Suspicion*.
Sam Cardin *Olympic Glory, Return to the Secret Garden*.
Stanley Clarke *Romeo Must Die* (prod. Joel Silver).
Stewart Copeland *Sunset Strip*.
Anne Dudley *Monkey Bone* (d. Henry Selick).
David Michael Frank *The Last Patrol*.
Allyn Ferguson *Back to the Secret Garden* (German theatrical, Hallmark release).
Ruy Folgера *Picking Up the Pieces* (Woody Allen, Sharon Stone).
Lisa Gerrard and **Pieter Bourke** *The Insider* (Al Pacino, d. Michael Mann).
Adam Gorgoni *Candyman 3: Day of the Dead, Extreme Alaska*.
Ed Greenglass *Catalina Trust* (d. Will Conroy).
Larry Groupé *Gentleman B*.
Jay Gruska *Belly Fruit*.
Steven Gutheinz *Trois* (independent).
Takayuki Hattori *Godzilla 2000*.
Lee Holdridge *Africa*.
Richard Horowitz *Pavilion of Women, Any Given Sunday* (one of several different com-

posers; d. Oliver Stone).
David Hughes & John Murphy *Mary Jane's Last Dance*.
Alaric Jans *State in Maine* (David Mamet).
Adrian Johnston *Suicide Club*.
Kenneth Lampl *Fight the Good Fight* (Burt Young, d. Bret Carr), *Games Without Frontiers* (John Mulcahy, d. David Knappe), *The Tour* (d. Tim Joyce).
Russ Landau *Waylon & Buzz*.
Evan Lurie *The Whole She-Bang*.
Aimee Mann *Magnolia* (d. Paul Thomas Anderson, with Jason Robards, William H. Macy).
Gary Marlowe *Framed, Mondschatzen (Moonlight Shadow*, d. Robby Porschen).
Phil Marshall *Temptation*.
Cynthia Millar *Storm in Summer* (d. Robert Wise).
Marcus Miller *Lady's Man*.
Sheldon Mirowitz *Legacy*.
Fred Mollin/Tim Truman *Pilgrim*.
Mark Mothersbaugh *Sugar and Spice* (New Line), *Rugrats 2*.
David Newman *Klumps* (Nutty Professor 2), *Duets* (Gwyneth Paltrow), *Galaxy Quest* (Dreamworks).
Michael Perlinstein *Deadly Spawn*, Hollywood

Chainsaw Hookers.
Rachel Portman *The Closer They Get*.
John Powell *Chicken Run, Outpost*.
Kennard Ramsey *Trick Baby*.
Graeme Revell *Bats*.
Marius Ruhland *Anatomy*.
Richard Savage *A Whole New Day*.
Mike Shapiro *All Over Again* (indie drama).
Shark *The Speading Ground* (d. James Burke, Dennis Hopper), *Surf Shack* ("Swingers" meets Miami Beach).
David Shire *Winter's End: Sarah Plain and Tall III*.
Mark Suozzo *Londinium*.
Stephen James Taylor *Blessed Art Thou, John Henry*.
Ken Thorne *Mary & Jesus*.
Bruce Turgeon *Night Club*.
Brian Tyler *The 4th Floor* (thriller, William Hurt, Juliette Lewis), *Sirens* (Paramount), *Four Dogs Playing Poker* (Tim Curry, Forest Whitaker), *Purple Haze, The Settlement*.
Chris Tyng *7 Girlfriends*.
Stephen Warbeck *Quills*.
Alan Williams *Going Home* (Jason Robards).
Debbie Wiseman *The Guilty*.
Mark Watters *Alvin and the Chipmunks Meet Frankenstein, Tom Sawyer*.
Wendy & Lisa Snoops (David Kelley TV series).

Tom Morse *Michael Angel*.
Mark Mothersbaugh *Camouflage*.
Roger Neill *Big Man on Campus*.
Ira Newborn *Pittsburgh* (Universal).
David Newman *Flintstones 2: Viva Rock Vegas*.
Randy Newman *Toy Story 2*.
Thomas Newman *The Green Mile* (Tom Hanks, d. Frank Darabont), *Man on the Moon* (Jim Carrey).
John Ottman *The X-Men* (d. Bryan Singer, also editing consultant), *Urban Legend 2* (also directing).
Van Dyke Parks *My Dog Skip, Trade Off*.
Shawn Patterson *Herd, Tales from the Goose Lady, Magic Trixie*.
Jean-Claude Petit *Messieurs les enfants, Sarabo, Sucré Amer*.
Nicholas Pike *Delivered, Return to Me*.

Trevor Rabin *Whispers* (Disney).
Robert O. Ragland *Lima: Breaking the Silence* (Menahem Golan).
Alan Reeves *To Walk with Lions*.
Graeme Revell *Three to Tango, Pitch Black* (PolyGram), *Gossip, Titan A.E.* (aka *Planet Ice*, Fox animated).
David Reynolds *Warlock* (sequel), *George B, Love Happens*.
Stan Ridgway *Melting Pot* (d. Tom Musca, Cliff Robertson), *Error in Judgment* (d. Scott Levy), *Desperate but Not Serious* (d. Bill Fishman), *Spent* (d. Gil Cates Jr., Rain Phoenix), *Speedway Junkie* (Darryl Hannah).
David Robbins *Cradle* (d. Tim Robbins).
J. Peter Robinson *Waterproof* (Lightmotive).
Gaili Schoen *Déjà Vu* (independent).
David Schwartz *The Little Assassin*.

Alan Silvestri *Stuart Little* (CG/live-action combination), *What Lies Beneath* (Harrison Ford, Michelle Pfeiffer, d. Robert Zemeckis), *Cast Away* (Tom Hanks, Helen Hunt, d. Zemeckis), *Siegfried & Roy: The Magic Box* (IMAX documentary), *Hanging Up*.
Marty Simon *Captured*.
Michael Skloff *Cherry Pink* (d. Jason Alexander).
Mike Slamer & Rich McHugh *Shark in a Bottle*.
Michael Small *Elements* (Rob Morrow).
BC Smith *Mercy* (Peta Wilson).
Neil Smolar *The Silent Cradle, Treasure Island, A Question of Privilege, Deadly Arrangement*.
Darren Solomon *Lesser Prophets* (John Turturro).
William Stromberg *Other Voices* (dark come-

Corrections

In our talk with Stu Philips last issue, the composer mentioned working on a song written by John Williams for *Gidget Goes to Rome*. After the issue came out Stu ran into Williams, who pointed out that Williams only arranged the *Gidget* song and did not write it. Shirley Walker replaced between 13 and 18 minutes of Warbeck's 70-minute *Mystery Men* score, not "half" as reported in *FSM* (although some of Walker's work was reportedly rearrangements of Warbeck's material, so this issue is still fuzzy).

RECORD ROUND-UP

(continued from page 6)
(2CD set of original tracks) was due on October 19. Julie D'Angelo, who oversaw the Turner series at Rhino, has left the company, and it is possible that the Turner series of classic scores and musicals restorations has come to an end.

Due November 2 is *Go Simponsim with the Simpsons*, the long-awaited second volume of Alf Clausen songs, score and dialogue from the popular animated series.

Due next April is the 2CD set of *Superman: The Movie* (John Williams, 1978), featuring everything heard in the movie (over an hour of previously unreleased music) plus rare alternates and unused cues. See www.rhino.com.

Rykodisc Rykodisc has moved their offices from Salem, Massachusetts to New York City, and this along with other company changes has put their MGM series in flux. They do expect to release *For Your Eyes Only* (Bill Conti, 1981) with previously unreleased music in early 2000, as well as *Bring Me the Head of Alfredo Garcia/The Killer Elite* (Jerry Fielding, 1974/1975), in stereo.

See www.rykodisc.com.

Screen Archives Entertainment SAE's next classic score restorations are *Pursued* (Max Steiner) and *The Court-Martial of Billy Mitchell* (Dimitri Tiomkin).

Contact Screen Archives Entertainment at PO Box 500, Linden VA 22642; ph: 540-635-2575; fax: 540-635-8554; <http://www.screenarchives.com>.

Silva Screen Due in October in the U.S. is the 4CD boxed set of *The Twilight Zone* (see page 5) and a Cinema Century 4CD set (various re-recordings). Due in November is *The Ninth Gate* (Wojciech Kilar) and *James Bond: Back in Action* (re-recordings, 2CD set here in the U.S., see above for info on unreleased tracks).

Sonic Images Due November 2: *Crusade* (Evan D. Chen, suites from the first 13 episodes), *Babylon 5: A Call to*

FILM SCORE MONTHLY PRESENTS GOLDEN AGE CLASSICS
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ALL ABOUT EVE

plus LEAVE HER TO HEAVEN BY ALFRED NEWMAN

THE COMPLETE UNRELEASED SCORE • ONE-TIME PRESSING OF 3,000 Copies



Alfred Newman's music graced many fine films from the 1940s, '50s and '60s, but none was more celebrated than the classic *All About Eve*. Directed by Joseph Mankiewicz, Eve starred Bette Davis in her defining role, that of a cantankerous aging starlet. The film was a witty dissection of the backstage lives of a crowd of theater people who find an overly ambitious newcomer wedged into their midst. Packed with more than its share of clever dialogue and relevant statements on relationships, *Eve* was a smash success with both critics and filmgoers.

In 1950 Newman was fresh off his successes with *Prince of Foxes* (FSMCD Vol. 2, No. 5) and *Twelve O'Clock High*. The composer treated *Eve* with his usual sense of emotional delicacy, but here with a theatrical sense of placement and a chamber-sized scope. The music's warm emotional presence is continually threaded with subtle intertwining details and clever thematic developments. The tone of the writing drifts between bravura fanfares and bittersweet fragility, but Newman cleverly connects everything with a series of interrelated themes that

practically "act out" the film independent of the picture. *Film Score Monthly's* new Golden Age release presents Newman's entire mono score in film order with two cues—including the score's mellifluous finale—repeated in stereo as a bonus.

Coupled with *All About Eve* is Newman's dark,



brooding score to *Leave Her to Heaven* (1945), a psychological thriller featuring Gene Tierney as a woman violently obsessed with love. This score shows Newman at his most macabre with devilish flute solos and thudding timpani patterns. The main theme is an ominous set of bass chords, making it the perfect flipside to *All About Eve's* florid writing. Newman's short score is also presented in its entirety and in chronological order.

This Golden Age release marks the first time Newman's classic original recordings have appeared on CD, complete with the unsurpassed 20th Century Fox Studio Orchestra and Newman's inimitable conducting style. Packaging includes a deluxe booklet complete with film stills and liner notes by Doug Adams.

\$19.95 plus shipping

All About Eve

1. Main Title	1:04	Reconciliation	0:45
2. Prologue	3:24	19. Karen's Resignation	1:21
3. The Award	1:13	20. The Real Eve	0:36
4. Eve's Narration	2:43	21. Eve's Photo	0:25
5. The Friendship Begins	0:27	22. Phoebe's Arrival	1:00
6. Margo	0:41	23. All the Eves	1:38
7. Exit Music	1:48	24. Encore	0:46
8. The Party	0:47	25. All the Eves (stereo)	1:39
9. A Theme for Piano	0:48	26. Encore (stereo)	0:46
10. Liebestraum/Liebestraum 2 (Liszt)	1:16	27. Prelude	1:20
11. Eve's Dream	0:45	28. Ash Ritual	2:41
12. The Audition	0:22	29. Bar Harbor	2:06
13. Margo and Bill	0:29	30. Unrest	1:21
14. Karen's Decision	1:51	31. Homicide	2:49
15. Beau Soir (Debussy)	2:02	32. Arsenic	1:40
16. Eve's Success	0:41	33. Redemption	1:19
17. Karen's Guilt	0:32	total time:	44:19
18. Margo and Bill's		Album Produced by	
		Nick Redman & Rick Victor	



NEXT MONTH: Another vintage Jerry Goldsmith western!

COMPOSERS FOR UPCOMING RELEASES: **Bernard Herrmann, Jerry Goldsmith... and someone who only did a few features, so if we say, it'll give it away.**

FILM MUSIC CONCERTS

Soundtracks performed live!

JERRY GOLDSMITH

Jerry Goldsmith will conduct the Orquestra Simfonica de Barcelona in a concert of his music on December 10 and 11. See www.auditori.com or call (34) 93-247-9300.

Goldsmith will return to London's Barbican Centre for concerts on May 22 and 23 at 7:30PM; see www.lso.co.uk.

Goldsmith will be with the Detroit Symphony next June 1-4 for five concerts in all—"Pops Goes Hollywood." See www.detroitsymphony.com.

JOHN WILLIAMS

On February 19, 2000, the Plymouth Music Series will perform John Williams's song cycle "Seven for Luck" in Minneapolis' Orchestra Hall. Part of their annual "Witness" concert honoring Black History Month, it will be conducted by Phillip Brunelle.

See www.plymouthmusic.org or call 612-624-2345.

The following are concerts featuring film music pieces as part of their programs. Thanks to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

Due to the lead time of this magazine, it is possible some of this information is too late to do any good. Always confirm the concert with the orchestra's box office; call local information or look on the Internet. Sometimes we get concert information too late to put in this list, so we announce it on our website: www.filmscoremonthly.com. Stay tuned!

California November 3, Riverside County Phil.; *The Great Escape* (Bernstein).

Florida November 16, 17, Boca Pops, Boca Raton, cond. Crafton Beck; *Lawrence of Arabia* (Jarre).

November 30, December 1, Boca Pops, Boca Raton, cond.

Crafton Beck; *Shakespeare in Love* (Warbeck).

Indiana November 20, Lafayette S.O.; all Henry Mancini concert.

Massachusetts November-December, dates to be announced, Boston Pops and Boston Pops Esplanade Orchestra tour; *The Holly and the Ivy* (M. Arnold).

Maine November 20, 21, Portland S.O., USPS Hollywood Composers Stamps first-day issue celebration; *Bride of Frankenstein* (Waxman), *Vertigo*, *Psycho* (Herrmann).

Michigan November 11, Southwest Michigan S.O.; *The 7th Voyage of Sinbad* (Herrmann).

Texas November 12, 13, 14, Dallas S.O., cond. Richard Kaufman; *The Caine Mutiny* (Steiner).

December 10, 11, Dallas S.O., cond. Richard Kaufman; *The Holly and the Ivy* (M. Arnold).

Wisconsin November 30, December 1, Milwaukee S.O.; *Miracle on 34th Street* (Mockridge).

Canada November 28, Canadian Broadcasting System, Vancouver, British Columbia; *Psycho* (Herrmann). See www.supercollector.com.

France December 13, January 2, 27, Cologne, Paris; *The Mask of Zorro* (Horner).

Scotland November 5, Orchestra of the Radio Slovenija, Ljubljana, cond. Carl Davis; *Psycho* (Herrmann).

November 20, 21, Royal Scottish National Orch.; *Of Human Bondage* (Korngold).

For a list of silent film music concerts, see www.cinemaweb.com/lcc.

FSM

RECORD LABEL ROUND-UP

Arms (Evan D. Chen).

Sony Classical November 2: *The Messenger: The Story of Joan of Arc* (Eric Serra) and *John Williams: Greatest Hits 1969-1999* (new recording including concert arrangements of "Flag Parade" and "Duel of the Fates" from *The Phantom Menace*).

November 23: *The End of the Affair* (Michael Nyman), *Topsy-Turvy* (Gilbert & Sullivan, arranged by Carl Davis), *The Talented Mr. Ripley* (Gabriel Yared) and *Last Night* (Alexina Louie and Alex Pauk plus various '70s pop).

December 7: *Angela's Ashes* (John Williams, reportedly a concept album containing dialogue and narration from the movie—*Heidi-hol*) and *The Cider House Rules* (Rachel Portman).

February 29, 2000: *Miramax: 20th Anniversary Celebration* (*The Piano*, *Il Postino*, *Shakespeare in Love*, *Life Is Beautiful*, etc.).

Also coming are *Love's Labours Lost* (Patrick Doyle) and *Sweet and Lowdown* (Dick Hyman). See http://www.sonyclassical.com/music/soundtracks_idx.html.

Super Collector Promos of *Brokedown Palace* (David Newman), *The Incredible Hulk* (TV, Joe Harnell) and *The Castle* (Edmund Choi) are now available in limited quantities. Next is a promotional CD of *Splash!* (1984, Lee Holdridge). See www.supercollector.com.

TVT Forthcoming but unscheduled is the *Buffy: The Vampire Slayer* TV soundtrack.

Varèse Sarabande Due October 26 is *Great Composers: Elmer Bernstein*, a collection of 16 film themes drawn from original soundtracks on Varèse as well as their RSNO recordings. The only previously unreleased tracks are the versions of *The Magnificent Seven* (concert arrangement) and *The Great Escape* conducted by Joel McNeely.

Due November 2: *The House*

on *Haunted Hill* (Don Davis).

November 9: *Citizen Kane* (Bernard Herrmann, cond. Joel McNeely), *For Love of the Game* (Basil Poledouris, longer than the promo CD).

Due November 16 is *Hollywood '99* (mix of new recordings and original soundtracks from last summer's movies, including *The Phantom Menace*) and a 2CD set of newly recorded Bernard Herrmann *Twilight Zone* music; see above.

November 30: *A Christmas Carol* (Stephen Warbeck).

The Royal Scottish National Orchestra has recorded more film music for release in Robert Townson's Film Classics series, including selections from *Jaws* (John Williams), *Peyton Place* (Franz Waxman) and *Marnie* (Bernard Herrmann). Joel McNeely has returned as conductor. However, it may be some time before albums like the above are released; Townson will make several trips to Scotland during the year during which the recordings are added to and completed. This is the reason *Citizen Kane* took so long to come out, even though it was announced over a year ago.

Incidentally, the final kiss in *Drive Me Crazy* is scored with (and credited to) "Duo," from the Varèse re-recording of *The Trouble with Harry*.

Coming next in the Fox Classics series, overseen by Bruce Kimmel and produced by Nick Redman, are two Bernard Herrmann volumes: *Garden of Evil*, *Prince of Players* and *King of the Khyber Rifles* on one CD, and then *Anna and the King of Siam* on another. More musicals are coming up as well.

Coming from Kimmel in February 2000 is the first in three volumes of music from the original *Adventures of Superman* TV show. Producer Paul Mandell has tracked down the various library music used in the episodes, and the sound quality is reportedly superb. The first CD will feature the original opening narration and other surprises.

A fifth Franz Waxman: *Legends of Hollywood* CD will be recorded for future release (cond. Richard Mills). FSM

MAIL BAG

READER
RANTS,
RAVES &
RESPONSE

What's Right with Soundtracks

I'm writing to respond to your recent editorial, "The Five Percent Solution" (Vol. 4, No. 6).

I was completely put off by the stance you took, especially as a trade publisher and editor, in lambasting the film composing community as a whole.

Like any other profession, film composing is subject to change and redefinition as time passes. Technology has evolved radically. Deadlines have tightened immeasurably. Contextual and musical tapestries have rewoven into something that needs to be examined without critical stodginess clouding the task at hand. Film music, more than ever, is absorbing the vibe of popular culture and integrating it into classical frameworks. I like to think it makes the music more accessible, which is good. And often more interesting. This is good, too.

Your consistent references to older works speak loudly of your bias towards what you think is real film music—almost to the point where I believe FSM will close up shop the day that Bernstein, Williams and Goldsmith decide to hang it up. It's that harsh. Some of the scores you hold so dearly close to your heart would be hopelessly irrelevant and uncomfortable if placed in the context of today's films. What you view as "generic" today is what is often effective. The Rózsa, Korngold, Newman, Herrmann, etc. scores generated throughout the '40s, '50s and '60s were also "generic," in the sense you speak of, at the time they were released. Many sounded like the previous, stylistically and compositionally. The one monster advantage these writers had was time. Older films allowed for sheer magnitude in thematic and orchestral exercises. Stories would befit a 32-bar, over-the-top love theme that bordered on silly. And the scores were wall-to-wall real

orchestra. Nowadays, it's hard to find the opportunity to indulge any one of these three things.

Every working, dedicated film composer faces the spectre of mediocrity. Not creatively mind you, but because this job is really, really difficult. There's no time, everything is done by committee, and you're always the bottleneck before the final dub happens, so everyone is glaring at you to deliver. Big time. This is not a conducive environment to generating a definitive musical opus every time a new project comes along. In addition, true film composers are not thinking *score album* while writing. If this is the motivation, they should get out of the field altogether and take up being a rock star. Instead, the composer should be thinking "does it work for the movie?" (and for the director, and producer, and that other exec I still don't know the name of...). That's the essence of the craft of writing film music. If you're insane about listenability, start reviewing traditional classical CDs (but you may want to stick to the "masters"; more contemporary stuff might not be real music).

Sure, there are some bad scores out there. Every composer has a stinker or two. Sequencing has sprouted a whole crop of wanna-bes. And some composers are inherently better and more interesting than others. But to write off 95% of the composing community is just downright arrogant and narrow-minded. I could just as easily say I thought *Chinatown* was a joke of a score, or *The Mission* doesn't do it for me. These are generally regarded as classics (personally, I think they're brilliant), but thrown into a drama nowadays, either one would draw attention to itself, which isn't necessarily a good thing. Think of chase music from *Dirty Harry* placed in *Enemy of*

the State. You get the picture.

I'm sad to say I've completely given up on the Internet when it comes to score talk. Never have I seen such merciless critical attacks on artists of any kind. Endless "coulda, woulda, shoulda" threads written by people who never take the time to put film music in the perspective of how it is really created. The fact that scores still get done in the allotted time is a small miracle. To get a great one is every composer's greatest wish. It's not as simple as one might think.



Finally, I sit here begging for some collective help. If anyone needs to champion a positive-minded bandwagon when it comes to film scores, it should be Lukas Kendall. What film music, new and old, needs is an advocate, not another critic. That goes for everyone else who I believe has some vested interest in the evolution of music in film, not only as a singular artistic pursuit, but as an experimental, adventurous, ever-changing addition to the film pantheon.

Michael Wandmacher
Los Angeles, California

I'm trying to generate a rebuttal for this, which is hard because I barely remember what I wrote. I think it had to do with how much contemporary film music pales compared to works

of the past. I will offer only these four logical arguments:

1) The music from the past we discuss has already been filtered from the vast amount of crap it came with, simply through the passage of time. Today's scores are immediate and so there is no historical distance to counteract their accompanying and inherently dishonest publicity.

2) The many excuses for today's film music (such as those described above) may exonerate composers from writing such drivel, but they only reinforce the lack of quality of the music. If all of these excuses/problems are true, then of course today's music will not be as good. And we're not discussing intentions or people, we're discussing their work.

3) Music today is inherently less sophisticated due to cultural change: people do not experience instrumental music as anything other than film music or dance music (both subservient to another form or function) and therefore lack the filters to interpret and appreciate it. Consequently, symphonically styled music aimed at a mainstream audience is excessively simplistic and banal.

4) Movies today are powered by sophisticated marketing tools and aimed at a global audience. Consequently, individual artistic contributions (like composers') are diminished to appeal to the broadest possible audience, and the movies are not nearly as challenging, allegorical or unusual. (Of course there are many exceptions.) But the average movie has gone from something that's maybe bad but interesting to simply formulaic and dull.

If I cared, I'm sure I could take a cross-section of movies from today and the past and illustrate the above points. However, that would be work, not to mention depressing.

Are We Not Worthy?

I find it hard to believe or to trust any review that I find in FSM. I do not say this maliciously, but rather with an eye to the appearance of a certain favoritism amongst the staff reviewers and/or a dubious "standard" against which scores are unfairly measured and evaluated.

Most scores have their champions, and therefore I find it hard to believe the many pans to be found in FSM pages, especially as the same people (who have already demonstrated their likes and dislikes) write the reviews. It is one thing to offer a form of constructive criticism, quite

another to judge each new score against an arbitrary "standard" as if new compositions are required to meet or exceed these dubious levels of achievement. While some scores are "better" than others, the term "better" is for the most part subjective.

I have been buying soundtracks since I was ten and my mom bought me *Moby Dick* with music by Philip Sainton. Sainton was a competent, qualified craftsman—the fact that he wrote few scores and will chiefly be remembered for *Moby Dick* should not disqualify him from "master" sta-

tus. Isaac Hayes, who wrote several '70s black exploitation scores of surprising quality, is in his own way a master, yet few critics consider his work thusly. Bernard Herrmann is considered by most critics to be a master, even though there are legions of soundtrack fans past and present who find most of Herrmann's output to be tedious.

I propose that those who write for FSM take into account the fact that their opinions of a score are, honestly, only opinions. It would be refreshing for once if most reviews simply stated facts, described content, and having

done so, allowed the readership to decide if a particular score is "good" or "bad." Most FSM readers are familiar enough with most current composers and therefore if given this sort of review are qualified to form their own decisions about merit.

C.H. Levinson
1434 Tanglewood Lane
Isherwood NJ 08701

The sort of review you describe has another name: "liner notes." We prefer to allow our reviewers to have opinions, and agree that our readers are intelligent enough to agree or disagree on their own. For the record, we think both Benny Herrmann and Isaac Hayes are masters. C.H. Levinson also had this to say:

It would seem that there is a certain level of dissatisfaction at your office concerning the limited issue CDs which you have been producing, specifically in terms of their sales potential. Given that these items are limited issues, and for the most part have not previously been available, it would seem that a run of, say, 2,500 to 3,000 each should sell out rather quickly.

On the other hand, there are titles which have previously been issued (such as *Patton* and *Stagecoach* by Goldsmith), and while your editions may be of better quality, or may be original rather than reorchestrated, it is nonetheless certain that many fans would rather pay \$20 for a score which has never before been available than one that has.

Likewise your choice of material. In your own magazine, for example, you have lately published articles on Goldsmith and his work. Numerous Goldsmith scores remain unavailable in any format. Some few of these are available on LP (if they can be had). And some few others have only been issued as "bootleg" editions. Surely the soundtrack fan base would welcome never-before-available items and/or authorized, modestly priced editions rather than another *Patton*.

Why not ask the fan base which items they would be most interested in buying? Granted, there may be some obstacles involved, but surely there are some "demand" items which can

be made available via FSM special editions.

Every soundtrack score does have its champions, but while certain items may have their hardcore fan base it is nonetheless a fact that certain unreleased items have a greater popularity than certain of the titles already in your catalogue. Why not produce these?

C.H. Levinson

Patton/Flight of the Phoenix is currently our third-biggest-selling CD. Number two is that other "previously available" score, *Stagecoach*. Rather than trying to predict what would be the biggest seller, we like to make CDs of scores that we'd like to own ourselves, and assume that other soundtrack collectors will want them too. So far it seems to be working just fine. And since you didn't clue us in on which unreleased scores are the ones that have "greater popularity," we'll just have to stick to our original plan.

Gone on Bender

It's depressing that John Bender's foreign-related "Score Internationale" acquired 50% of votes for "worst FSM article," presumably not because Mr. Bender is a bad writer but because those FSM readers who voted thus think film music = John Williams, James Horner and Jerry Goldsmith. I hope Mr. Bender's articles continue—they only occupy a page or two, and the mag is called *Film Score Monthly*, not "John Williams Monthly" or "Legend."

John Wright

London, England

Mr. Bender's articles will continue.

Trailer Music

While reading the old questions section in a back issue (#45) I noticed a question inquiring about the music used in the *Schindler's List* trailers. I suppose your answer may have been partially correct (I wouldn't know, I've never heard Eidelman's *Triumph of the Spirit*), but to me the most significant piece of music used to advertise *Schindler's List*, especially in the TV ads, was Wojciech Kilar's "Exodus for Orchestra and Mixed Choir" (written 1979-81). It's a piece of music I had long been desiring myself since I saw (and heard) the first com-

The Phantom Triplets

Up for one last Star Wars article?

Although timeliness (and possibly interest) has long since expired, here's one last thematic blip from Williams's most recent *Star Wars* score, presented for the sake of thoroughness... and curiosity. This motive—a Prokofievian triplet figure which is subtly threaded throughout the score—seems to have some oblique connection to the good guys à la the "Rebel Fanfare" from the original trilogy. The theme is run through an especially large number of variations, leading one to wonder if Williams is specifically disguising the motif in order to develop it later, or if he's just binding the score with non-specific repetition of material.

The figure sees its heaviest usage during the underwater scenes and during the space flight which begins the final act. Seen here is a handful of variants; interestingly, the theme is almost never used the same way twice.

Finally, fans of this score may also be interested to know that Williams has composed a significantly expanded concert version of the "Flag Parade" cue which he has recorded, available on an imminent Sony CD (see page 10).

Now you can stop thinking about *Star Wars* for about two years.

—Doug Adams

The Heroic Triplet Theme (four variations)



mercials, and inadvertently acquired it when I bought a disc of Kilar's concert music on a whim because I had liked some of his film scores. It's an incredible, 23-minute opus; a set of variations on a traditional Jewish theme which builds in volume and intensity in a manner similar to Ravel's Bolero, and may also have been an inspiration for Williams's "Schindler's Work Force" cue. The CD is from the Olympia label (OCD 308), and although the other three works on the disc are dull and repetitive, "Exodus" alone is worth the price of admission. The part heard specifically on the commercials comes about 5:40 into the piece.

Darren McDonald
Calgary, Alberta
Canada

Interest in music for movie trailers and TV ads never dies; we get requests for identifying trailer scores all the time. There's a pretty

comprehensive list of trailer music accessible at www.soundtrack.net (or try its sister site, www.filmmusic.com).

A Purchase Too Far

It's odd how two people can hear the same music and have such differing opinions. After reading the glowing letter from Bill Harnsberger of Portland, Maine (Vol. 4, No. 6, pg. 13), my curiosity was piqued concerning John Addison's score for *A Bridge Too Far*. I had never seen the film nor heard the score and when I saw the CD at the local record store, I decided to buy it. *Big mistake*.

I think that John Addison missed the boat on this one. A silly overture, a sappy march tune—played several times. I thought this was a serious war movie but there is little evidence of serious underscore. The whole thing sounds like the

lighthearted fluff one might hear at an English music hall, as perhaps written by the likes of Eric Coates. Given the opportunity, other composers might have done a superb job with it. William Walton, Malcolm Arnold or Ron Goodwin come to mind.

If this had been some rare music track like *The Caine Mutiny*, I may have been willing to shell out the steep price of almost \$20. But a reissue of sub-standard music which is 23 years old is not worth it.

It's the only time I ever returned a CD for a refund.

Jack Nelson
San Diego, California

Danger: DVD!

While the recent boom of isolated scores and/or composer commentaries on many recent DVD titles is an exciting development for film and film

music buffs, anyone who rushes out to buy a DVD player for the sole purpose of listening to these isolated music tracks will likely find themselves tearing their hair out in frustration. Some are quite well done, like the splendid new 20th anniversary disc of *Alien*, with Goldsmith's masterful score preserved in flawless style, rectifying Ridley Scott's butchering of this sci-fi landmark. In contrast, MGM's "collector's edition" disc of *Tomorrow Never Dies* has the worst isolated score track I've ever heard, with abysmal sound and numerous edits to fit David Arnold's clever music to the re-edited picture. Did anyone involved with the project actually listen to this track before the disc was assembled? Of course, if the un-edited studio recording was included, it would drift out of sync with the visuals, but who cares? It's the music that's

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WANTED

Brad Cantieny (ph: 661-631-6543) wants the LP *The Green Hornet* (1966, 20th Century Fox TV soundtrack, Billy May).

Rex McGee (rsmcghee@hpnc.com) wants an RCA Victor reel-to-reel tape of Peter Nero's score from *Sunday in New York* (MGM, 1964); original catalog number FTP-1249.

Garrett Nakahodo (45-736 Keneke St, Kaneohe HI 96744; tv808@yahoo.com) wants the complete five-volume CD set of the Japanese SLC 7080 to 7084 *Twilight Zone* original TV series soundtracks (used mint or new sealed) and original television soundtracks on pre-recorded reel to reel.

FOR SALE OR TRADE

Richard Bergeman (Asserweg 382, 3052 AJ Rotterdam, The Netherlands; frontline33@hotmail.com) has for sale or trade on CD: Serge Franklin: *Tales of Two Cities* (1989, LDM pressing); *The Adventures of Baron Munchausen* (Kamen, German WB pressing); *The Lighthorsemen* (Mario Millo, Australian

1M1 pressing), *Music of E.W. Korngold* (cond. Lionel Newman, 1961 recording on 1991 Styanian CD), *And the Alphabet of Dutch Film Music* (Loek Dikker, Roy Budd, etc., 142-min. score, 2CDs, 22 composers total, only 500 copies produced by Dutch Foundation Cinemusica).

Jean Clarke (vulcantouch@hotmail.com) has six John Barry LPs for sale: *Game of Death* \$26, *Petulia* \$3, *Last Valley* \$3, *King Kong* \$3, Until September \$16. Email for more details.

Gordon Lipton (2808 E 11 St, Brooklyn NY 11235; ph: 718-743-2072) has CDs for sale or trade. All are in mint condition, price includes postage and insurance: *Digital Space* (\$40), *Rent-a-Cop* (Goldsmith, \$25), *Midnight Run* (Elfman, \$20), *Man in the Moon* (Howard, \$20), *Iron Will* (McNeely, \$20). Your list gets mine.

Michael Mueller (5700 Grelot Rd #1033, Mobile AL 36609; ph: 334-414-1417; mueller@bellsouth.net) has the following CDs for sale: *The Guns of Navarone* (Varèse, \$30), *JFK* (Warner, \$35), *The Reivers* (MFM, \$50), *Steel Magnolias* (Polygram, \$55), *The Witches of Eastwick* (Warner, \$150).

Brad Taylor (360 N Bedford Drive, Suite 215, Beverly Hills CA 90210; ph 310-247-9955; jbt9955@aol.com) has the following composer promos for auction: Christopher Gunning: *Music for Films and Television*, *Fly Away Home* (Mark Isham Academy Promo), *The Alarmist* (Christophe Beck), and *Heartwood* (Ray Colcord). Auction ends at 12:00 noon PST on Sunday, December 12, 1999.

Please e-mail for other auction titles.

BOTH WANTED & FOR SALE / TRADE

Robert L. Fleming (16220 N 7th St #2208, Phoenix AZ 85022-6633; ph/fax: 602-789-1154) has the following CDs for sale or trade (prices include postage): *The Ballad of Little Jo* (\$15), *The Man in the Moon* (\$20), *Midnight Run* (\$25), *The Sicilian* (\$25), *Sisters* (SLCS, \$35), and *The Imperial March* (sealed CD single in the shape of Darth Vader's helmet—cool collectible! \$30). Wanted on CD: *Far from the Madding Crowd*, *Fort Saganne*, *The Lighthorsemen*, *Quo Vadis?* (London), *Spellbound* (Styanian) and *Under Fire*. Quinton Halsey (1711 N Circle Dr, Tempe AZ 85281; ph: 480-949-5293; qbull@infacad.com) has CDs for sale/trade: *Who Framed Roger Rabbit?* (\$40), *Red Heat* (\$30), *2010* (\$70), *The Bear* (\$30), *The Adventures of Baron Munchausen* (\$40). Wanted on CD: *Rescuers Down Under*, *Link*, *Under Fire*, *Zulu Dawn*, *Knights of the Round Table*.

Rick Herd (620 Thwaites Place, Apt 1B, Bronx NY 10467; ph: 718-519-7339) has rare promos for trade: *Godzilla* (Arnold score only), *The Ice Storm* (Danna), *Living Out Loud* (Fenton), *Welcome to Sarajevo* (Johnston), *The Truman Show* and *Other Music* (Burkhard Dallwitz), *Good Will Hunting* (Elfman), *The Kraft-Benjamin Sampler* (1993), *Arachnophobia* (foreign, no dialogue) and others. Looking for *Sunchaser*, *Tokyo Blackout* (both Jarre), *Red Sonja/Bloodline* (Morricone), *The Lighthorsemen* (Millo), *Grand Prix*

important.

As for composer commentaries, while it's an undeniable treat to hear, say, Randy Newman discuss his score to *Pleasantville* on that disc's isolated score track, the music suffers by having Newman often talk over the score cues. It's a much better idea to include the composer on the director's commentary track, like the DVDs of *Wild Things* and *Practical Magic*.

One last quibble: please individually index the score cues! It's a colossal pain to scan through endless stretches of silence to locate a 30-second transitional cue on *L.A. Confidential* (about 90% of which was included on Varèse's CD).

Robert Knaus

Walpole, Massachusetts

Buyer's Guides: Hooray!

Arguably, the greatest idea you've ever come up with at FSM is the "film composer buyer's guide." As much as I frequently feel perplexed as to what

far-out, obscure features you include in your magazine (either too technical or too marginal), this is made up several times by this feature. Let me explain a bit:

A buyer's guide like yours works on numerous levels:

As what it's supposed to be—a buyer's guide (which Broughton scores to buy and which not), as an extensive film score index (complete Williams filmography for a completist like myself), a regular review section for both popular and less-stellar scores, a film composer introduction (through his/her works), availability overview/production numbers, cover art pictures, overview of non-film projects etc. etc.

It's so nice to have *you* do the research for me, so that all I have to do is sit back and suck in the information you provide!

Two questions, however: Why aren't bootlegs mentioned in your guides? That would make it even more complete. And what are the chances we'll ever see a Danny Elfman guide? I'd love that.

Although I believe you have a lot of fun assembling these things (digging into one TV obscurity after another), I guess it's simultaneously a lot of work. But don't ever lose this feature!

Thor Joachim Haga

Oslo, Norway

tjhaga@yahoo.com

We don't mention bootlegs in the buyer's guides because we don't mention bootlegs anywhere in the magazine—our longstanding policy.

These guides are a tremendous amount of work, but hopefully we'll get to Elfman in the near future. We're finding our Goldsmith guide supremely challenging as we get into the earlier portion of his amazing career.

Mondo Obscura

Being a fan of B-western serials produced by Monogram, Columbia, Republic and PRC, I learned that a man named Frank Sanucci provided the music for my favorites: *The Range Busters*, *The Trail Blazers* (Gibson/Maynard/Steele), Tex Ritter B-films among others. I loved and still love those

thrilling, pulse-pounding, and yes, corny-sounding music cues that Mr. Sanucci produced as themes and background music.

Does anyone in FSM's readership has information about Frank Sanucci and whether records of his music cues exist anywhere. I would love to hear the music (without sound effects and dialogue). I'd be more than happy to dub discs to tape for anyone with recorded music. Any lead will be greatly appreciated.

Bob Lynes

Box 561

South Pasadena CA 91031

This is one of those things that has even us stumped. Hopefully someone in the know will write Mr. Lynes. Also, don't forget that our website's message board is a great place to make connections to discuss and trade music.

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DVD RELEASES CONTINUES TO
EXPLODE AS WE ENTER THE LATE

stages of 1999, with handfuls of exciting new discs on the horizon. Sadly, with the exception of Warner and New Line DVDs, the amount of upcoming titles with isolated film scores isn't increasing as much as we would like—and few reissues of older titles are taking advantage of this exciting possibility (*The Dark Crystal* from Columbia TriStar is scheduled to be the one recent exception.)

NEW RELEASES

Horrors Just in Time for Halloween

The Mummy

Universal Collector's Edition DVD, \$29.98, available in separate letterboxed and full-frame editions

Audiences around the globe have rewarded Stephen Sommers's engaging Saturday-matinee fantasy some \$400 million (removing fears that a movie top-lining Brendan Fraser could never achieve "blockbuster" status). Unpretentious and filled with clever touches, this *Mummy* is a rousing, old-fashioned mix of Universal horror and *Raiders of the Lost Ark*, featuring plenty of fun, good-looking production design and Industrial Light & Magic's superb special effects.

ILM's substantial involvement in the film's production comprises most of the extras on Universal's excellent Collector's Edition DVD, which sports a stunning letterboxed transfer, a fully active Dolby Digital soundtrack, and plenty of supplements geared towards the magic of ILM. A 50-minute documentary, produced by J.M. Kenny of Universal, covers ILM's work from conceptual designs to final cut, and an interactive section is included for viewers to witness the evolution of a certain effects sequence from one production phase to the next. (It's amazing to find out everything that ILM animated in the movie; even some of the mummified corpses that closely resemble stunt doubles at the end are, in fact, mostly computer graphics!) Those looking for still more information should be interested in writer-director Sommers's audio commentary, and there are sections on Egyptian history and a handful of trailers also included for good measure.

Unfortunately, it seems that

Lasers of the Fall

UPCOMING RELEASES ON DVD AND ELSEWHERE

by Andy Durso



CAN YOU DIG IT? Expect to search *The Mummy* if you want to access the separated score.

isolating Jerry Goldsmith's original score turned out to be an afterthought, even though the original press materials stated that Goldsmith's music would, in fact, be available on a separate audio channel. As it turns out, the score—not even mentioned on the back of the DVD jacket—is isolated only on the "Languages" menu screen, meaning that you cannot access Goldsmith's music during the film on a separate channel. Not only that, but you can't select tracks, forward through the various cues, or even know specifically where the music fits into the film.

In other words, unless you want to listen to the entire score from start to finish in one sitting (which, again, means going to the "Languages" menu and staying there), think of this unadvertised feature as being a fun extra that you'll rarely—if ever—use.

Otherwise, the disc and supplements are both terrific. Isolated score or not, this *Mummy* stacks up as one of the best releases of '99, a fun flick that shows off all the bells and whistles—great looking video, dynamic audio, and behind-the-scenes goodies—that DVD has to offer.

**NIGHT OF
THE LIVING
DEAD**
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on video

Night of the Living Dead: 30th Anniversary Edition

Anchor Bay Limited Edition DVD with soundtrack CD, \$34.98

Philip Glass's recent scoring of the Bela Lugosi *Dracula* must have started a brief trend, since Anchor Bay's exclusive and sure-to-be-controversial "30th Anniversary" packaging of George Romero's 1968 classic sports not only a beefed-up transfer and soundtrack but also an entirely new, original score composed by Scott Vladimir Licina (*The Dark Theatre*).

Before purists begin their understandable assault on this release, remember that *Night of the Living Dead* has been available in countless video incarnations for years since the film fell into the public domain and has languished in awful-looking video transfers for most of that time. More recently, however, there have been several noteworthy remastered editions of this horror landmark, with Elite Entertainment's THX laserdisc edition from two years ago standing as the definitive presentation of the original film—a version that has since been released on DVD. (You can also find several other DVD releases of Romero's classic in inferior transfers from sell-through companies.)

Anchor Bay's edition augments the all-new score with a "30th Anniversary" cut produced

within the past year, featuring brand-new footage none-too-seamlessly inserted into the old film. The work of co-writer John A. Russo and producer Joseph Wolf (presumably there had to be some reason for the absence of George Romero's name from the project), this "enhanced version" features some 15 minutes of new footage (of course in black-and-white) in an attempt to give the *Living Dead* the benefit of a modern-day "Special Edition" release, à la George Lucas's *Star Wars*. While

the filmmakers claim that they had their hearts in the right place (in the booklet notes, they all say that they love the original), they should have left well enough alone: the new material plays like a *Halloween* sketch from USA's "Up All Night," except it's not meant to be funny. The extraneous prologue and epilogue sequences add little to Romero's concise, gripping production, and in fact detract from the raw, gritty intensity that distinguished the original *Dead*. One would hate to

think that making money off the film's name was the motivating factor, but is there any other point to tampering with a classic film by inserting superfluous footage?

As far as the new score goes, it's generic synth stuff, not particularly memorable and certainly a distraction for viewers accustomed to the monophonic strains of those old library cues from the original. Although Licina has peppered his score with library cue motifs from the old soundtrack, there's just something lacking about the bland and modern-sounding accompaniment thrust into the 1968 movie. (Is there some reason why the original soundtrack couldn't have been used as an alternate audio channel, giving viewers another option when watching the 1968 cut? Without that, you actually can't see and hear George Romero's movie as it was originally made on this DVD!) Coupled with the "modern" scenes, Licina's score emphasizes the insignificance of the new footage in relation to Romero's memorable imagery.

As usual with Anchor Bay, the DVD looks and sounds superlative, with a collection of extras included in the deluxe-bound package: an audio commentary by the "new" filmmakers, trailers, a music video, featurettes, both cuts of the movie on one dual-layer DVD, and for those who purchase one of the 15,000 Limited Edition numbered copies, a soundtrack CD of Licina's new score (60 tracks, 62:11).

QUICK TAKES

Ballets, Bullets and Barnyard-Raising Fun!

Home Vision Cinema has released two nifty looking, Criterion DVD presentations for *The Red Shoes* (\$39.98) and *The Long Good Friday* (letterboxed, \$29.98). Michael Powell and Emeric Pressberger's *The Red Shoes* is a lyrically crafted and gorgeously shot (by the great Jack Cardiff) tale of a young ballerina's choice between love and career. Packed with extras ranging from an audio commentary with several of the surviving stars (Marius Goring, Moira Shearer, Cardiff, and composer Brian Easdale) and aficionados of the film (Martin Scorsese) to memorabilia provided by Scorsese and

SCORES ON LASER: ISOLATED CASES

I often get asked to point out which releases have score-oriented material for fans to pick up, and after much research (and surely a few errors), I managed to come up with a list of DVDs and laserdiscs (for those who still track down out-of-print titles) with isolated scores. A few notes: supplemental refers to the music only being isolated in a disc's section of bonus material, not during the film. In addition, while most DVD isolated scores are in full stereo, most of the laserdisc variety are only in mono, and have been designated as such below. Also, if a disc has effects mixed in with the music, we have mentioned that as well. Happy viewing!

DVDs

(all stereo, unless otherwise noted)

1941
Alien
Amadeus
Apollo 13 (supplemental)
Beetlejuice
Blade (with commentary)
Blood for Dracula (supplemental, mono)
Camelot
City of Angels
The Corruptor
Dante's Peak (supplemental)
The Dark Crystal
Don Juan DeMarco
Enter the Dragon
Excalibur (unconfirmed)
Field of Dreams (supplemental)
Flesh for Frankenstein (supplemental, mono)
The King and I (1999)
L.A. Confidential
Little Shop of Horrors (1986, withdrawn)
Lord of Illusions
The Man Who Knew Too Little

Mars Attacks!
The Matrix
A Merry War
Most Wanted
The Mummy (1999, supplemental)
One Night Stand
Pleasantville
Rush Hour
The Sweet Hereafter
The Thing (1982, supplemental)
Tomorrow Never Dies
(Special Edition release)
The Witches of Eastwick
You've Got Mail

LASERDISCS

(all mono, unless otherwise noted)

1941 (stereo)
The 7th Voyage of Sinbad
(PSE [Pioneer Special Edition])
1776 (PSE)
Apollo 13 (stereo, supplemental)
Assault on Precinct 13
Ben-Hur (stereo)
Best Years of Our Lives (with effects)
The Big Country
Blood for Dracula (supplemental)
Caddyshack (new Image release, with effects)
Carrie (1952)
Carrie (1976, Criterion edition, with effects)
Chinatown
Dante's Peak (stereo, supplemental)
Desire Under the Elms
Doctor Zhivago
E.T. (stereo)
Escape from New York
Eye of the Needle
Fear Strikes Out
Field of Dreams (stereo supplemental)
Flesh for Frankenstein (supplemental)
The Fog
Four Skulls of Jonathan Drake
(with effects, on UA Horror Classics #1)
Golden Voyage of Sinbad (PSE)
Halloween (Criterion, with effects)
Heathers (with effects)

FSM

others, this Criterion edition retains the supplements from Voyager's older laserdisc edition and replicates them at a fraction of the cost. The transfer, meanwhile, is even more impressive, though some digital "shimmering" appears every once in a while.

The Long Good Friday, meanwhile, makes its DVD debut in a solid transfer accentuating the tough, gritty realism of director John Mackenzie's gangster thriller, atmospherically shot by Phil Meheux and Mike Taylor. For those who may have missed it, this 1979 movie catapulted Bob Hoskins to international fame, and while the DVD lacks any extras except for British and American trailers, it's worth a look simply for the performances of Hoskins, Helen Mirren, and—in a brief walk-on—Pierce Brosnan! Francis Monkman's brash score, though, comes off as one of the film's few dated elements.

While DVD continues to gain prominence as the home-theater format of choice, Image scored a coup for laserdisc owners by releasing the classic 1956 musical *Seven Brides for Seven Brothers* (\$49.98) in both its traditional, widescreen CinemaScope version, as well as its never-before-screened, non-anamorphic "flat" counterpart, which was intended to be exhibited in theaters lacking CinemaScope equipment. As the liner notes on the laserdisc state, the overwhelming demand for the widescreen process at the time diminished the need for the "other" version of the movie, which utilized completely different takes (shot following filming of the widescreen print) and was composed in the 1.85:1 aspect ratio (as opposed to the far wider 2.55:1 of the CinemaScope frame). Image's laserdisc marks the first-ever release of the alternate version, which aficionados of this great Stanley Donen production will want to check out for its subtle differences in performance, to say nothing of the compositional discrepancies. Both transfers are excellent, though the CinemaScope print has been remixed for Dolby Digital and looks a tad crisper.

Composer Sightings!

Don Davis's score from *The Matrix* (\$24.98) is isolated in Warner's DVD release, while composer Daniel B. Harvey is part of the commentary on MGM's DVD of *The Rage: Carrie 2* (\$24.98). You can hear Ed Shearmur as one of the many participants on the *Cruel Intentions* (\$24.98) commentary from Columbia TriStar, and Alan Silvestri is featured on the *Practical Magic* commentary on Warner's DVD (\$24.98). Thomas Newman extensively discusses his score from *Fried Green Tomatoes* (\$34.98) in Universal's DVD release of the film, while Bruce Broughton appears in the documentary attached to Columbia TriStar's new DVD edition of *Silverado* (\$24.98).

MGM is diving into the James Bond back catalogue this October 19, with Special Deluxe Editions planned for *Thunderball*, *Goldfinger*, *For Your Eyes Only*, *Licence to Kill*, *GoldenEye* and *Live and Let Die*. All DVDs will feature supplemental material, with *Thunderball*, *Goldfinger* and *GoldenEye* duplicating the Special Collector's Edition laserdisc contents from a few years back. Among the neat extras on those packages were a beautifully remixed Dolby soundtrack on *Thunderball* (which also contained alternate passages of John Barry's score), and

an interesting "World of 007" documentary on *GoldenEye* with comments from Barry on the talents of songwriters Bono and The Edge. All discs retail for the relatively hefty \$34.98 tag but promise to contain plenty of goodies to compensate for the higher price.

Disney's Ban Is Over on DVD

The steadfast refusal of Disney to release their animated films on DVD has come to a long-wished-for happy end. Available for a 60-day period this autumn will be *Pinocchio* (THX certified, trailer) on October 26, with

(continued on page 46)

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at the top of his game

Power hitter
BASIL POLEDOURIS
talks about his
score lineup
for the
current season

Interview by JEFF BOND

as you read this, Kevin Costner's *For Love of the Game* should have just about exited theaters, along with its lovely Basil Poledouris score. The Sam Raimi-directed movie was a love-it-or-hate it affair, with even Raimi partisans split on whether the movie was yet another refinement or betrayal of the director's formerly hyperkinetic style. Poledouris's score fought its own battle with a song-heavy promotional presentation, with the composer's cues losing out to songs in several instances, and the MCA soundtrack album offering up only the briefest snippet of the composer's reflective and beautiful music. Poledouris made his return to the big screen after an absence of more than a year with *Mickey Blue Eyes*, the Hugh Grant Mafia comedy that featured a droll, Rota-style score from the composer (along with some remnants of an earlier, rejected score by Wolfgang Hammerschmid), and his music also graces an as-yet-unreleased independent feature called *Kimberly*.

I sat down recently for this talk with Basil, which was interrupted roughly every ten minutes by a burst of climactic, heavenly music from *For Love of the Game*...

MICKEY AND KIMBERLY

Jeff Bond: *How did you approach Mickey Blue Eyes?*

Basil Poledouris: They had gone through every possible song choice in the world and frankly came up with some really good stuff, that sort of Mafioso, swingers, Vegas, '50s/'60s music. The choices were excellent and gave the film a pace, a point of view, so the James Caan character's point of view was always being put through in the music. It put you in that world. But where the score got either dramatic or comedic, or needed pace, there was only one thing that could do that. And it was a pleasure to be on a film where they had every song in the world at their command and they could buy it if they wanted, but gee, I guess it doesn't work—I guess film composers still have a reason to exist these days. So that was refreshing.

JB: *Did they pull songs out?*

BP: No, there were moments where they knew it had to be dramatic underscore, or comedic underscore, or rhythmic underscore. Then the problem became does it stay in the style of the songs, and of course the answer is "sure," because the style of the songs has a certain point of view. For that reason the score is almost retro. I met with Hugh and I had read the script and saw the film, and I loved it.

The obvious model for me was Nino Rota and *8 1/2*, which is one of my favorite films, and which instantly came to mind because it has that kind of zany, circus-like atmosphere where you've got several different characters and influences spinning off one another. It needed pace, and that kind of oompah circus music keeps it rolling along without giving it any particular kind of dramatic importance, because one thing this score didn't need was to be heavy-handed. It's a comedy, after all. So I came back and put a demo together based on that screening because they wanted to hear my ideas, and it was triggered by my love of *8 1/2* and Rota, and it's an interesting piece of music. It goes through everything from an Italian tarantella to a guy whistling, to a jazz walking bass. I tried to sum up the film in four minutes, sent it off to him and got the movie.

JB: *I probably know more about Rota from other people doing him than I do from actually hearing Rota, but it didn't strike me as the typical impression of Rota I usually hear.*

[There's a burst of heavenly music.]

BP: Sorry, but that happens if I don't hit the space bar [on my computer] every 10 minutes.

JB: *What is that?*

BP: It's the end of *For Love of the Game*.

JB: *He doesn't die and go to heaven at the end, does he?*

BP: [laughs] That's what it sounds like. He gets beamed in the head with a baseball bat and drifts off to heaven...

JB: *What was the first thing you did after Les Misérables?*

BP: *Kimberly* was.

JB: *Did you deal with Hugh Grant?*

BP: Yes, and Liz Hurley later on. It was an interesting process because timing and placing of musical gags, making them not seem like stings is critical in this kind of a score. I learned a lot about comedy timing from Hugh; he's brilliant at it. He's very natural, but how do you do that musically and emulate that kind of smooth performance with those halts? When you have a score which is driven by rhythm, you have to plan where the pauses are and the instrumentation is important too, the density of it. How weighty the thing is.

JB: *I liked it because it's musical and sounds funny but it's not schticky and heavy-handed. There's one big summer romantic comedy done by a very good composer and the music is so wacky and zany you want to throw up.*

BP: It's hard, I gotta tell you. It's easy to hit a loud note with a hundred piece orchestra and have timpani and trumpets going off and everybody says, "Wow, that rocks!" When you're down to 12 or 15 instruments, working in the melodic framework and trying to find the attitude in that... it comes down to the difference between American and European film scoring. Europeans seem to go for a sound or theme or rhythm that represents the concept of the entire movie. Rota was brilliant at that—any piece from *8 1/2* is *8 1/2*, and *The Godfather* is *The Godfather*; that one theme anywhere it plays. We [Americans] tend to get overly cue-y, more into underscore, and it also has to do with the type of filmmaking. This was clearly a film better served by the European approach.

JB: *You almost seem to take that approach by default because you're so strongly melody-driven; you write a theme and whether it's written for the movie or a specific character it seems to take on the weight of the movie as a whole. And you also write longer melodies. It was nice actually to hear a melody at the sessions; it's not like the movie-makers want something atonal—quite the opposite, usually—but they don't want a melody that people will notice and be able to hang onto.*

BP: That's been the trend for the last five or six years, where things that have melody are perceived as old-fashioned and retro. It takes a special kind of film to support a melody. A film like *Dances with Wolves*—it's inconceivable to think of that film without that melody. Romantic films, obviously; I think the type of music I write is more suited for that than action movies.

JB: *That's certainly true currently. The scores people remember are melody-driven, even action scores. But now it does seem like it's something people don't want and there doesn't seem to be a good reason for it; it's just interfering with something filmmakers want.*

BP: It's a trend. There was a time when every score had to have synthesizers in it or it was considered passé, and now people are going back more and more to orchestral sounds and textures. I've been lucky. In *Kimberly* that certainly wasn't the case. The director, maybe because he was European, wanted a score like what Georges Delerue would write if he were alive. And again it's a romantic film.

JB: *Your description makes it sound like a madcap comedy, but your opening cue has an ethereal, mystical quality.*

BP: That was my interpretation of her power over these four guys, a siren-like quality. She's very seductive and innocent at the same time, even though she's having sex with four guys, apparently. It was charming, though, and refreshing—it's a very sweet film. It was just sort of a dreamy vibe she was sending out that they pick up on.

JB: *Is there a big, Rocky-like rowing sequence?*

BP: There is, but interestingly enough, like *For Love of the Game*, the sports aspect of it is really secondary. The fact that they win this race is not the point. They think that she's gone into labor on the day of the race and none of them is sure who the father is; they all think they are. What's interesting is that even though all the characters are very young, there's a sweetness in it that's surprising. They're very caring and nurturing to her and to each other and it's kind of the way you would want all young people to be.

BIG VS. SMALL

JB: *You are one of the few composers I can think of who consistently goes back and forth between big epics and little independents. Do you look for those consciously?*

BP: Absolutely. Frederic [Golchan, director of *Kimberly*] approached my agent with the Delerue concept, and Richard [Kraft, of Kraft-Benjamin-Engel Management] sent me the film and there was something so refreshing and charming about it; it didn't feel like the normal Hollywood take on this situation, and it was beautifully shot. There was something about the attitude that was really appealing. There was no violence, no one gets killed—no one even gets threatened by anybody. Kind of like the way we wish the world would be. And that's what filmmaking is all about: we can't control our world, so why not create one?

One of the other things that appealed to me about *Kimberly* is that I was contracted to provide the film score, so in a sense I own all the music. That's the first time I've ever done that, and it's a strange kind of empowerment. It was just something in my own mind that I liked, that the music was really mine and I didn't have to sign this contract that someone else is the "author of the compositions throughout the known and unknown universe in perpetuity forever and beyond." I own the masters. It really did make me feel more empowered and I don't want to say I wrote any better, but it was different. The film was finished when I looked at it, which was also different, and I had six weeks to write the score. It was very comfortable.

JB: *What about when someone says, "I want a Georges Delerue score. I wish I had Georges Delerue but he's dead."*

BP: It can be a serious problem. Hugh Grant said that a couple of times, "Gee, I wish I had this guy"—and he was talking about someone who was alive!

JB: *Was that more of an inspiration or a problem, then?*

BP: It was more of an affirmation that he wanted something very lyrical, not contemporary in terms of rap or rock and roll, which would be the first thing to choose for a contemporary romantic comedy. I saw it with a temp track the first time and I thought his musical choices were very good. It was just where his head was at, rather than "I have to have the melody from *Jules and Jim*." Georges was a great writer, and his counterpoint was

extraordinary, and I wouldn't have tried to duplicate that, but what Frederic was after was the melodic sense, the lilt that Georges had and the way he could underscore relationships.

JB: *We actually heard a Delerue theme for some kind of medieval epic, and it was very interesting—the last thing you'd expect to hear from him. And that's something you've been able to do with great success, but you're still very well-suited for these more intimate things.*

BP: I like to enter different worlds, and I drag whatever I'm thinking about stylistically to that.

JB: *Kimberly and Mickey are the first things you've done since Les Misérables, other than some cool Nintendo commercials.*

BP: It was an interesting period. I wanted to slow down after *Les Mis*. It took a lot out of me, and then Greig McRitchie, my orchestrator, died the very day I got *Les Mis*. My younger daughter was in her last year in college and we wanted to support her through that. A lot of things culminated with *Les Mis* that I wanted to stop and take a look at.

JB: *Did you feel you got spoiled with that movie?*

BP: You bet. The main thing was that I was turning down every action film I was offered, because after working on a film with characters and situations and working with Bille August, I just thought that was what I ought to be doing, and I was looking long and hard for a repeat performance. Particularly after *Starship Troopers*, which was intense and rewarding, but ultimately a fight with sound effects, and almost thankless in a way. You do it for the writing, but when it's all said and done it would also be nice to be represented along with the film as the composer and actually hear the work. Because it's not just slapping music onto a movie; we composers all hand-tailor music to the film, and what's the point of doing that if it's not heard? The easiest way to obscure a film score is with a big sound effect-laden film. Also, let's talk about the themes that most action films contain. I'm maturing and my own life has gone in a different direction in the last ten years—why shouldn't I be drawn to material that I really respond to and feel like I can give more to? On a lot of films it really doesn't matter who scores them.

THE FAN FACTOR

JB: *How do you feel about the issue that there's a limited audience for what you write? *Starship Troopers* is one of the scores that has taken on a life outside the movie for a certain group of people, but do you ever feel like you want to go beyond that? As an artist, I guess part of that is you want feedback and an audience, and your art is so integrated into these films. Is that frustrating?*

BP: No. [More heavenly music.] That's just me reminding myself of who I am! I guess I'm not sure what I'm getting at.

JB: *I suppose the people who are going to run up to you and say *Conan the Barbarian* is their favorite thing in the world aren't going to be your average guy.*

BP: That's true. I mean, I hope no one does something horrible and they're found with a copy of *Conan the Barbarian* on their body. That would be unsettling.

JB: *What have been some gratifying responses?*

BP: The most gratifying thing was a letter from a couple who were married, and who, the first time they met, talked about what the lyrics to the theme to *The Hunt for Red October* meant in English. That sort of brought them together and they realized they both had a love for that film score, and it was charming. Most of the letters I receive have been from males; only two or three have been from women.

JB: *And Bobbie [Basil's wife] doesn't know about those, right?*

BP: [laughs] No. Those were mostly about *Lonesome Dove*. And I've had some people use my music at weddings... and funerals. They played music from *It's My Party* at one funeral I attended and the funeral director asked if they could have a copy because it worked so well. But that was kind of true because the whole movie was about the guy dying and knowing he was dying. It would be tough to do *Conan* at a funeral... maybe the funeral pyre. But this was appropriate—I could have a whole new career!

Scott Smalley [one of Basil's orchestrators] was over the other day and he said that the greatest moment for him is when the orchestra plays the cue. And I started thinking about it and I thought yeah, that's a good moment, but the real moment for me is when it's finished being written, and I know all the notes are on the page. It could be two lines, a flute and a cello, or it could be 100 instruments. I reach a moment, assuming I have enough time, where I know it's finished, and then it becomes its own. For me that's the rush. It's not the reaction to it, the fans commenting on it or the *Variety* reporter commenting on it.

All the rest is interesting, and I hope it communicates to people, but I have to assume that if it communicates to me, it will communicate to other people. But the whole payoff comes when it's finished being written. Recording it, I know what it's going to sound like. Sometimes it sounds better; sometimes it doesn't reach what I want it to be, and I can shape it in the recording,

but the actual birth process of the thing, that's it for me. The rest goes where it will.

JB: *Was there a point when you were frustrated that things weren't coming up?*

BP: Absolutely.

JB: *Film composers seem very much like actors—not only are they cast for particular movies but they have to deal with the insecurity of not generating their own work and worrying about what their next job will be.*

BP: I'm fortunate that for the first time in my career, looking for work wasn't a big issue.

It was the first time I could sit back and say, "I don't have to take three movies this year, or any movies this year, and it would be okay." I did a lot of self-analysis. I started when I was 21 and now I'm in my 50s, so it was just a moment in time to stop and look around. I spent a lot of time on the water

in my boat in Catalina, and I just felt like I reached a plateau in my life and I wanted to breathe a little. We did a lot of work putting my studio in shape for DVD and I want to get involved more with my daughter and record production.

JB: *What are you working on with DVDs?*

BP: We're mixing the *Conan* score for an isolated track on

the *Conan* DVD. It's something we've been talking about for a long time. I did a brief on-camera interview, and they did an interview with Arnold and John Milius. The possibilities for using the enhanced sound environment for DVD are really exciting. We started doing that with *Starship Troopers*; we had antiphonal trumpets and antiphonal timpani and percussion effects on *For Love of the Game*. We have the technology to do that now, and I've been spending a lot of time learning Euphonics and the technology of the mixing console.

FOR LOVE OF BASEBALL

JB: *What drew you to For Love of the Game?*

BP: I read the script and I thought it was one of the best I've read in years. I responded to it because there were parallels in my own life. It's about a guy who's been pitching for 20 years and he's going to be traded to another team. He's an old-school type person even though he's relatively young—he's 40. And the idea is so foreign to him [heavenly music interrupts]—then he dies and goes to heaven! Sorry, this just started about one o'clock this afternoon. So anyway, the idea is very bizarre: the same day that he's been given this bombshell by the owner of the team, the woman he's been seeing for the last five years tells him she's leaving and going to London, and he thinks he doesn't need her because the game has been his life and he can't make the commitment to her that he's made to baseball. So the whole picture is about him assessing his life throughout this last game, whether he should retire or what he should do. So he's reflecting on his relationship with the woman and his teammates, and he realizes at about the sixth inning that he's been pitching a no-hitter. So he's making a decision through the whole game.

I made a tape based on the script—essentially *The War at Home*'s more sentimental, reflective, bittersweet cues, and *Wind*, which has that striving for perfection, competition, pushing yourself feel. The music supervisor, G. Mark Roswell, loved it and became a big proponent. I also sent one to Sam Raimi and Kevin Costner.

JB: *Describe your discussions with Raimi.*

BP: We met and he asked me if I liked baseball, and I said not particularly. And he asked what sports I liked and I said I really liked fencing and yacht racing. But the film isn't about baseball; it's about the relationships he has with his teammates and the woman, and himself. Those were the main points—it could have been a bridge builder or an architect. There's also a very strong element because he's making a decision, and the way Sam shot it, every scene is loaded with the icons of baseball. I didn't realize it until very near the end of the scoring [heavenly music interrupts again]... it just has an incredible cumulative effect that exploded in my head that this is about a hundred years of baseball. All these images are adding up to something that isn't nostalgia because it's very much

the most important aspects of the score are Americana and baseball... Not to make it retro but to reflect 100 years of sport

alive, but it certainly feeds into this character's love of the game. You get these snatches of this and snatches of that... at one point he smells his glove. It's very subtle but he sniffs it, and there's an incredible sense of nostalgia there.

JB: *It has a great look. Costner has always been compared to Gary Cooper, and now he looks exactly like him in The Lou Gehrig Story.*

BP: The parallels are very interesting because Costner has certainly played the American folk hero, and there's a strength and integrity and an honesty in this role that matches his own character. I think the comparison to Gary Cooper is absolutely accurate. I mentioned to Sam that one of the more important aspects of the score would be to represent the Americana aspects of baseball itself. Not making it retro or making it *The Natural* set in the '30s, but giving it a sense that goes back 100 years. We had talked about *Lonesome Dove* and about how it had such an American sound and a strong relationship between the male characters. He wanted that as well as a sense of bittersweet melancholy, because he's making all these major life decisions.

The other thing I talked about was that it wasn't necessarily important to score the game itself, the actual outs and hits, until it becomes a story point at the end of the film. We talked about whether there should be his theme, her theme, the love theme, baseball theme, and I wasn't sure about that, and to tell you the truth to this day I'm not sure. I know I've written probably four main themes for the film, and like *Lonesome Dove*, they're a little interchangeable. I know I wrote a main theme for the film, which kind of works for me as Billy Chapel's relationships, either with the ball, with her, etc. But since the whole thing takes place in flashback, it kind of keeps us in the same arena. I also told him that I thought it should be fairly sparse, that it didn't need to be overloaded orchestrally, and as it turns out we wound up with a 100-piece orchestra. But there's always a kind of tension and concern that it never gets overblown.

JB: *What about spotting? How much music is there?*

BP: We don't really know, because the picture was being changed up until the last day of scoring. Also, I had Sam's trust, and if I ran into a sequence where I wanted to change the start time or end of a cue, I could. He was very involved with the post-production so we didn't spend a tremendous amount of time together. Sam may have seen the mockups on the first four reels, if that. After that I was on my own and we'd communicate by phone, but he had enough demonstration of where I wanted the score to go that he was comfortable. I might come across a scene that we spotted to be one minute long and realize that it would be really great to run it for another five minutes. There's at least 90 minutes of music written for the film, maybe 80 in the final cut.

JB: There's a lot of montage in the movie, which must be great for you.

BP: It's great for songs, actually.

JB: It's funny that Sam Raimi is doing this film. I was watching one of these romantic montages and wondering if he has to restrain himself from wanting to stick a flesh-eating zombie in there somewhere. You know, just one little zombie.

BP: I thought it was interesting too. *Evil Dead 2* is brilliant. What I heard was that he was called in to do *End of Days*, and he told them he didn't want to do that but that there was another picture that he would love to do, which was *Game*. He loves baseball and he's given it an interesting look. The final out in the picture reflects the inside of Sam Raimi's brain; nobody else in the world could shoot those scenes the way he did. He's taken his unique ability to tell a story and shown us that visually, he's grown up a little bit.

JB: It's well-considered and subtle but still plays to his skills at camera movement. I was put off a little by the

idea of Costner with Kelly Preston, which is the typical May-December romance. But the score sells that. It's disappointing that recent film romances haven't taken advantage of the effect a good score can have on people. I'm a big sap and can be taken in by a "chick flick," as long as it isn't a grab bag of standard ingredients where everything is predictable, like *One Fine Day*. It needs to be well-done and music is a big part that's often ignored in favor of the big hit song, which will supposedly solve all their problems.

The score is either ignored or hamstrung by the fact that they don't want it to take on its own life.

BP: That's true, and this is a testament to Sam, because when I played the main theme for him he said, "That's it." And knowing the background of the kinds of films Sam has done I thought he's never going to go for this, but he loved it. And he wanted to make sure that it was sweet and wasn't being apologetic for being romantic. He wanted it to go over the top and was very insistent upon it, as a matter of fact.

The difference between American and European film scoring is: Europeans seem to go for a theme or rhythm that represents the concept of the entire movie

raimi AT bat

Director Sam Raimi on working with Basil and leaving horror behind

by Jeff Bond

Until a few years ago Sam Raimi was best-known as the director of the *Evil Dead* series—films marked by wildly kinetic camerawork and an approach to horror that mixed over-the-top gore with Three Stooges-style slapstick. Raimi made a bid for mainstream respectability with the Sharon Stone western *The Quick and the Dead* (with a score by Alan Silvestri), but it nosedived at the box-office and critics assailed Raimi for bringing his lurid camera trickery to such a (relatively) prestigious project. Raimi turned to television and brought his funky sensibilities to mythology with *Hercules* and *Xena: Warrior Princess*, with great success.

Raimi finally achieved a measure of mainstream acceptance with *A Simple Plan*, a

sober, noirish crime drama starring Bill Paxton and Billy Bob Thornton. *For Love of the Game* continues Raimi's exploration of the less-is-more side of filmmaking, a journey which has sometimes alienated the more vocal fans of his earlier horror work. Although *A Simple Plan* boasted a score by Danny Elfman (with whom Raimi collaborated on *Army of Darkness*, the third *Evil Dead* film), *For Love of the Game* paired him with composer Basil Poledouris, a man whom the director knew by reputation only.

"I had heard *Conan the Barbarian* and liked it very much, and my son and I watched *Free Willy* about three times," Raimi recalls. "I wasn't really conscious of the music in that, I was watching it with my son for entertainment, but it was very moving and a sweet picture and he loved it." Although the director was more familiar with Poledouris's epic genre scores, he had no qualms about using the composer on *For Love of the Game*. "One thing Basil has shown is he has great versatility and a great imagination, and though he had done several comic book movies brilliantly (like *RoboCop* and *Starship Troopers*), he definitely had the imagination and talent to do a completely different type of score, in this case a romantic character drama."

While Raimi had established a long-term working relationship with composer Joe Lo Duca on the *Evil Dead* movies and *Hercules* and *Xena*, he says staying loyal to one com-

poser is problematic in Hollywood. "After working with every composer, I think they're the greatest and I want to keep working with them," Raimi says. "But then they're unavailable, and the nature of the business forces you to work with different people. Each time I get a chance it's a wonderful working experience for me, and it couldn't have been better for the picture. I felt that this time, that's for sure."

Raimi was aware of the burden placed upon the score of *For Love of the Game*. "It needed to carry Billy Chapel on his great journey, and it needed to speak what he was feeling and sometimes counterpoint what he was feeling," he points out. "One thing it had to do was show us how lonely that long walk to the pitcher's mound at Yankee Stadium was, and how alone a man can be at the end of his career, exhausted beyond his years. And Basil gave us that. It also had to soar with Billy Chapel's triumphs and lift the spirits of the audience, and again Basil succeeded with that."

WORK WITH ME

According to Raimi, Poledouris was a collaborator with strong opinions who often allowed him a different perspective on what sequences in his film needed to accomplish. "When the movie opens, for example, our main character meets a woman in Central Park, his love interest, Jane Aubrey, a writer played by Kelly Preston," Raimi explains.

A MEASURE OF SUCCESS

JB: *Another reason why scores don't seem to work is that they're mixed in such a timid way so you just notice that there's something back there but it can't really affect you.*

BP: There are two schools of thought and I ran into that on this picture. There is the theory that music that's loud distances the audience from the film, as opposed to being softer, and it obviously has to do with the design of the score as well. It's the old Hitchcock thing where you lower the volume to draw the audience in right before the shock; they're straining to hear and they become involved with it more.

JB: *To me the scores that don't work are just the bad ones. If the music is good and correctly written for the scene it will work at the louder volume. Not that it should overwhelm everything, but you have to feel it in a way as well as hear it. It's visceral. They're forcing it to create a more intellectual effect because you have to strain to understand how it's working with the movie.*

BP: The sound on this is brilliant. You have 57,000 people in that stadium and when they're loud they're loud... but when the music comes in, who cares if you don't hear the 57,000 people?

JB: *You have an advantage in writing these longform melodies because they can be followed through a sequence and there's always a satisfying resolution and you can reinforce that. It's truly musical, which is another thing that is getting lost.*

BP: We're in transition, as we should be. It's been a long time since anybody's made a strong statement and taken it in a new direction. I think the timing on this movie's per-

fect: it's the end of the century and kind of the end of baseball. It's being replaced by soccer—maybe it's not America's favorite pastime any more. There's a lot of that in it, and in a way it's already looking back. We go with whatever we're given and I'm glad to have gotten this. I'm glad I didn't have to reinvent the way to score a film. There are more styles of music in this score than I've done before: I have Japanese drums, electric guitar in one cue.

JB: *How many songs are in this?*

BP: There are at least eight [the soundtrack album features 14 songs]. But it needs it. It refreshes the film. Sam has kind of redefined montage, too. Montages are sometimes with dialogue and voice-over, and they're sometimes just used as brackets from one section of the film to another to clue the audience in. This whole movie's a big montage. The storyline is created by the flashbacks. But there is so much score in this. I think you'll enjoy the writing, too—it was written by Dana Stevens who wrote *City of Angels*, and the Kelly Preston character is a real character and foil for Costner, and it shows Costner's feminine side, too. It's a sports movie written by a woman. And it has tracked very well with older women.

Younger males think it should be tougher with the baseball, but there are some tough sequences in it. My engineer, Tim Boyle, is a real sports freak, particularly baseball, and he believes that this film is the most accurate representation of what it's like to be an athlete in the middle of a sport that's been done. He's middle-aged too, but he's seen about every sports film ever made. I love the film, but I love them all.

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"We've never met them before, but they're feeling great emotion because this is going to be their last meeting. The movie starts with their final meeting. And in that meeting she tells Billy that she's had enough of his selfish ways and it's time to say good-bye. The characters are going through great emotional turmoil and drama, but for the audience who's just met these people, I think Basil's point of view was, 'I can't take us there. It would be dishonest. We don't feel that, and I won't push them there. All I can do is suggest a coolness that the audience must feel and a subtle sense of that—I can't go to where these characters are yet because we don't know that as an audience and we're not feeling what they feel yet.' So it was a very interesting approach where the characters were playing great emotion and sadness but Basil felt that it was wrong for the music to go there at that point in the picture. I won't say it's counterpoint because that's too dramatic a word to use in this situation, but it was a surprising revelation for me where he would play not against the emotion, but he wasn't going to play the emotion, period."

For Love of the Game is the first Raimi picture to feature a preponderance of pop songs, an approach the director says he's normally leery of. "I like score," Raimi says. "I'm not crazy about pop songs. In this movie they seem to work, and in some movies they seem to work better than others. In general I'm not crazy about them; I

got a really good guy on this one who helped me make them work, G. Mark Roswell. He helped find the groups and work with the artists and get what we were after, and he made them work for the picture. So I had a

filmmaker and sometimes I've been successful and sometimes I've failed miserably. But you can't keep exploring the same narrow venue and consider yourself breaking new ground. So I finally said this is old, I need to do something I've never done before. I had no idea how to do it, but I'm learning and I like it like that."

ART IMITATES LIFE

The subject matter in *For Love of the Game* was fitting, not only because Raimi himself is a baseball fan, but because it's about a character who's simultaneously at the top of his game and in a period of transition. "It's about the end of things, a time of self-reflection, and that's what Basil did so beautifully in the music," Raimi says. "He's a great guy, too, in addition to everything else. Not that Danny isn't. I've never met a great composer I didn't love. Each one of these guys I

absolutely fall in love with because they give some of their soul to the picture, and anyone who makes that sacrifice, it's like someone doing something selfless for your children. So you can't not feel so warm and loving toward them. I've had a wonderful experience with these guys, but you always love your latest love the most, and I'm just so enamored of Basil because he instilled so much heart into this piece; I'm just very thankful."

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pretty good experience with it."

It's all part of a metamorphosis the director has undergone in the past few years from cult genre director to a respected mainstream filmmaker, a journey Raimi admits has taken some getting used to. "It's very strange working in this different style," he says. "All the tricks of the past that I've learned I'm trying to push aside for a new vocabulary. I've always tried to grow as a

Once in a Lifetime

Interview By Jeff Bond

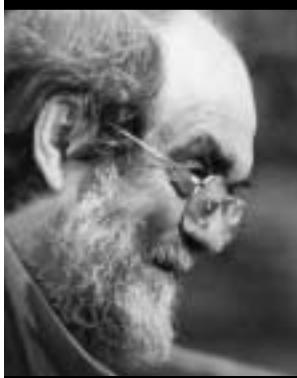
coring *Eyes Wide Shut* gave British composer Jocelyn Pook the honor of being the last composer legendary director Stanley Kubrick would work with in his 47-year career. In all that time, Kubrick worked with little more than a handful of composers, including Gerald Fried, Alex North, Wendy Carlos and Leonard Rosenman. He also devastated one of them (North) by tossing the composer's elaborate orchestral score for *2001: A Space Odyssey* and made a reputation for himself as a director who was far more comfortable with pre-existing concert hall music than he was with specially composed film scores.

Pook, a graduate of the Guildhall School of Music and Drama, and a performer with the likes of Laurie Anderson, Peter Gabriel, and Ryuichi Sakamoto as well as her own solo albums with the Jocelyn Pook Ensemble, was well aware of Kubrick's penchant for sticking with the classics. "In the end you have to use what's right for the project," she says. "So I was aware that my music might not be used or that scenes might be cut. In a way I wasn't believing that my name was going to be in the film until I actually saw it."

Asked to describe the sort of music she writes and performs, Pook smiles wanly. "It's funny because when I met with Kubrick he was asking the same question: 'How would you describe this?' And I'm not very good at describing it," the composer admits. "I tend to be put in the category of Michael Nyman and Philip Glass, but it's not systems music at all. It's kind of new tonal music, slightly minimal, and some of it definitely has a medieval or religious element. And a lot of my music is vocal, and because I play the viola it tends to have strings in it. I've evolved a team where I now actually have an ensemble of people who I've worked with for ten years, and I tend to write for that grouping of singers and players."

While Pook came to Kubrick's attention by way of a commercial album, she did have experience in dramatic scoring. "I started writing for theatre very gradually, and this kind of visual device lends itself to soundtrack work," she explains. "I did recorded music for theatre and dance, and one of the pieces called 'Strange Fish' was made into a film. I was sort of gradually drawn into doing films, from dance films to work on some TV films. Lots of small things and documentaries, and only one big drama."

Working with a legendary film director was something Pook was not quite prepared for, however. "I saw *2001* when I was a child and that had a huge impact on me, so I was a fan of his,"



EARSWIDE

Kubrick's final score, last collaborator and a newly recorded,

Farewell to the Master

Review By John Bender

ast week in Pittsburgh's *Post-Gazette* a columnist ran an essay describing her consternation with Stanley Kubrick's final masterpiece, *Eyes Wide Shut*. She made a big to-do about the fact that she didn't understand the film. Her point seemed to be that since she found the picture cryptic and boring it must actually be just cryptic and boring. This is an all-too-typical scenario. Patrons bump into a work of art which befuddles them, and proceed to react defensively—the work of art must be lacking, the artist has failed; anything but an honest admission of simple interpretive difficulties. There's no shame in not being able to connect with every serious film; however, what does make one look like a fool is coming off with the attitude, "If I don't get it, then it must be stupid!"



Eyes Wide Shut

★★★★

Jocelyn Pook, Various

Warner Sunset/Reprise

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14 tracks - 57:51

Kubrick's last film presents us with what are probably his most distilled and direct allegorical statements. The boldest clue to the nature of the film's allusions has been "hidden in plain sight," strategically situated at the very front of the film—of course I am speaking of the title. *Eyes Wide Shut* seems to describe the vacant stare of a corpse or a somnambulant. In the environment of Kubrick's film the title refers to a common condition of modern man—blissful ignorance of potent and sometimes dark truths writhing just under the surface of both private and societal existence. The film is practically divided into two primary sections. The first part deals with Bill Harford's (Tom Cruise) intimate life, specifically his marriage to Alice (Nicole Kidman); the other half is the bizarre and unsettling portion showcasing Harford's ill-fated breach into the orgiastic hell of "The Club." Each of these parts require metaphorical contingencies: Alice's protracted and self-absorbed monologue about her

she notes. "I never saw *Clockwork Orange* but I knew the music, and I think I knew more about him than I realized. Then after I started working on *Eyes Wide Shut* I started to watch more of his films, although with *The Shining* I'm such a wimp I had to watch it with someone else in the house!"

After hearing a cue from Pook's 1997 Virgin album *Deluge* (courtesy of one of the film's choreographers), Kubrick arranged to meet with the composer. "He'd heard this particular track that he really liked and asked if I had anything else," Pook recalls. "I tried to ask him what it was that he'd liked about this track and what the project was, exactly what he was looking for. He was quite intrigued by my music and where it fit in with what was happening today. It was a lovely meeting; I was intimidated by him but he put me at ease and was obviously very intelligent about music. He played a lot of music that he was excited about, specifically a Liszt piano piece ['Gray Clouds']."

Pook was assigned to create music demos for *Eyes* but didn't yet realize that she would be the primary composer for the movie. "Shortly after that it did seem that I was on board," she says. "We got to work immediately. I was writing music well before a single frame of film was shot. He would describe the atmosphere of the scene to me, filling it in with some specific details and then I would go away and write. When I had a completed demo, I'd come back and we'd discuss it."

While Kubrick was well into the early stages of filming the movie, he brought Pook in on the process much earlier than usual for a film composer and had her write music for sequences that were yet to be filmed. "He would give me fairly vivid descriptions of the scenes I was to write music for, because they hadn't been shot by then, and I found that a bit difficult working blind in that way, but he did describe the action and atmosphere very well," Pook explains. "Later on I did synchronize some music to scenes, and he shot some of the scenes to music that I had created and recorded for him."

All in all, Pook composed 25 minutes of music for the film, as well as 20 minutes of sketches that went unused. While Kubrick's penchant for selecting pre-existing recordings brought a variety of other personalities to bear on the soundtrack, two of Pook's existing works found themselves in that company: "Masked Ball" (featuring male singing voices played backwards) and "Migrations," for the film's orgy sequence.

Pook finished her work before Kubrick's untimely death, four months before the film was due to open. "I was finished working and he had heard every note I'd written and supervised its placement in the film," she recalls. While she enjoyed working with Kubrick, she indicates that she has no plans to devote herself to film scoring, preferring to continue her solo album work. Besides, she notes, "this would be a tough act to follow." FSM

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career-spanning compilation



sexual fantasies would sit like a heavy lump in the middle of the narrative without its symbolic implications, and the orgy sequence, deprived of a deeper meaning, becomes merely titillating and exploitative. *Eyes Wide Shut* is (not very subliminally) about secrets and unknowns that invisibly influence our daily lives. The Kidman/Cruise element speaks of the fact that we spend the whole of our lives with friends and loved ones who, because of our isolated consciousnesses, ultimately remain strangers; down in the innermost recesses of each of our souls and minds lurk thoughts, imaginings, and desires that might never see the light of day. The opulent and decadent orgy sequence (visually similar to an equally powerful sequence in Don Sharp's 1962 *Kiss of the Vampire*) lightly cloaks the film's principal metaphor: a socio-political conspiracy theory that Kubrick needed to handle symbolically in order to avoid making an overt, and therefore cumbersome, accusation. The masked figures at the mansion represent the hidden "powers-that-be": the comparatively tiny minority of individuals and

families who, from behind an impenetrable curtain of immense wealth, operate the mighty Oz. Near the end of the story Cruise is warned that if he even knew just a few of the names of the people at the orgy he "wouldn't sleep so good at night." This clarifies that the dangerously jaded thrill-seekers at the clandestine gathering were all members of the world's final tier of the economic elite—the invisible manipulators who pull the strings of the military/industrial complex, and regulate the ebb and flow of international economies to suit their own selfish agendas. This is the great unknown that we all live under, that we all share. It is the universal "*Eyes Wide Shut* factor."

Kubrick's Approach

Once again, Kubrick has scored his final film using the controversial (at least in these quarters) method of pre-record sampling—a kind of "permanent" temp-tracking using mostly and/or all autonomous non-film compositions. The CD release a few years ago of Alex North's unused score for *2001* opened much

discussion about the viability of this technique. The issue is moot. Regardless of where the music comes from, if it serves the purposes of a given film, then there is nothing left to be said. All of Kubrick's more-or-less cobbled-together scores have functioned quite well. It doesn't matter that North's music is magnificent, nor does it matter that it would have fit the film like a glove; all that matters is that with the application of North's concepts to *2001* it would've become a subtly different experience, apparently unique from what its director had in mind. Kubrick was a supreme perfectionist, as was his prerogative. He obviously felt the need to have absolute control over the application of music to his later films, and he could achieve this by appropriating source music. It is an interesting phenomena within the arts that the very act of appropriation observably subverts the original implications of a borrowed work, and bends it to the designs of the one who is perpetrating the usurpation. Kubrick fully understood this principle. I suppose the lesson here is "context is everything." Strauss's

Blue Danube used to register sublime old-world notions about the poetry of nature. The waltz's dynamic presence in *2001* has permanently morphed its message; it now conjures up images of the tranquil beauty of sleek, glistening spacecraft elegantly floating through the universe. For Kubrick it must have seemed a waste of energy to attempt to communicate precisely what he had in mind to a composer, particularly a great talent like Alex North, a man who couldn't help but create works which expressed his own indomitable vision and will.

Eyes Wide Shut benefits from two original pieces written for the film by the young British composer Jocelyn Pook: "Naval Officer" and "The Dream." Until this release I had been oblivious to Pook and her work—what a grand enlightenment! Her contributions (including two appropriated works, "Masked Ball" and "Migrations") are magnificent. This woman is a world-class composer. It has certainly excited me to learn that she has a history of writing for film, and if there is a God in heaven, she'll continue to do so. "Naval Officer" and "The Dream" employ the

string section of a full orchestra: violin, viola, cello and bass. Both have an out-of-body quality; they effectively capture the odd sensation of suddenly realizing that one is probably asleep, and what has been presently transpiring isn't real. "Naval Officer" is a viscerally tense work; the various layers of tonalities are taut and pull at each other with gradually increasing weight until the sounds threaten to snap. "The Dream" has a similar structure and disposition, but its colors are less abstract and more directly reflect human emotions, i.e., confusion, fear, moral distress.



Jupiter and Beyond Review By Jeff Bond

The late Stanley Kubrick probably did more to raise the public's awareness of music in film than any other director... but he also did more to infuriate film music fans by rejecting elaborate, specially composed scores (like Alex North's *2001* music) for his own eclectic compilations of "temporary" music. Kubrick was unusually dependent on music during the filmmaking process, often cutting scenes to music (which then remained part of the film's score) and even playing pieces of concert music on the set to inspire his actors. He used this approach for the wordless sequence in *Spartacus* in which Kirk Douglas and Woody Strode eye each other in a staging chamber while waiting to fight one another to the death in the arena, and the documentary included with the recent DVD release of *The Shining* shows Kubrick playing Stravinsky's Rite of Spring in order to create the proper terrifying mood for young actor Danny Lloyd to flee through the snowbound hedge maze near the climax of that film.

All of Kubrick's best-known films are defined in the public eye by specific pieces of music: for *Dr. Strangelove* it's Laurie Johnson's ironic adaptation of "When Johnny Comes Marching Home" (later employed to similar effect by Michael Kamen in *Die Hard with a Vengeance* and Jerry Goldsmith in *Small Soldiers*); for *2001: A Space Odyssey* it's Richard Strauss's vaulting Also Sprach Zarathustra and Johann Strauss's Blue Danube waltz; for *A Clockwork Orange* it's anything from "The Thieving Magpie" to "Singin' in the Rain" as well as lovely Ludwig Van's Ninth. *Barry Lyndon*'s march to ruin was timed by Handel's gloomy Sarabande, and the even bleaker *The Shining* had Wendy Carlos's eerie electronic take on the Dies Irae. *Eyes Wide Shut* again raised the profile of György Ligeti (a major contributor to *2001*) and for good or ill, Ligeti's foreboding "Musica Ricercata II" will probably be associated with the movie for years to come.

Composer Jocelyn Pook also contributed effectively moody compositions for *Eyes Wide Shut*, and indeed, Kubrick never managed completely to eradicate original compositions from his

work. He began his career with a lengthy association (and friendship) with composer Gerald Fried, whose early work with the director is featured on this Silva collection of new recordings. The album takes on the ambitious task of encapsulating Kubrick by presenting specially composed film score cues, concert hall and traditional pieces popularized by Kubrick's movies, and a few popular tunes employed in the director's films. The disc opens with music from *2001* and wraps up with *Dr. Strangelove*, eschewing a chronological approach and relegating Fried's material to a midpoint "suite" of six cues for a total of 23:59.

Making More of Less

Day of the Fight was Fried's first documentary film assignment for Kubrick (the other being *Flying Padre*), and also Fried's first experience in film composition, but he quickly established a distinctive style showcased here in the bustling and brassy "March of the Gloved Gladiators." Fried added subtlety to his approach for Kubrick's first dramatic feature, *Fear and Desire*, a surrealistic war story which Fried treated with the woodwind solos that would always mark his style (he's an oboe player), punctuating longer, brooding passages for brass and strings (as in "A Meditation on War") and more Stravinsky-influenced, agitated material for "Madness" (where you can hear some of the mechanistic-sounding woodwind style Fried later employed in "Shore Leave" for *Star Trek*).

Like *Day of the Fight*, *Flying Padre* and *Fear and Desire*, Kubrick's first major feature, *Killer's Kiss*, was filmed without synchronized sound, which meant that Fried's music was particularly important in creating a unified soundscape. This was no problem for a composer with Fried's powerful grasp of rhythm and melody, as he indicates in the diabolical passacaglia development of the film's celebrated final fight scene in a mannequin warehouse, with string harmonics and cruelly grinding low brass reminiscent of some of his work on the *Trek* episode "Catspaw."

While listeners familiar with Fried's *Trek* work will pick up similarities in his Kubrick scores, the assaultive, pounding style Fried used on these early films is more easily reconciled with his

The "Money Track"

The highlight of the score is Pook's "Masked Ball" (track 8), written independently some time ago and "discovered" by Kubrick for the film. It's a postmodern Gothic hymn of the bottomless pit: a distant kettledrum throbs like the black heart of Pluto, a sepulchral baritone chants an incantation in reverse, and attending these effects is Pook on strings (and/or synthesizer?). The piece uncomfortably escalates the sense of dread I experienced as Cruise suffered through his tour of the huge mansion and witnessed the profane

cult's various enactments of "flesh for pleasure, flesh for power."

The bulk of the CD is filled by a half dozen pop, blues and jazz recordings, the two standouts being Brad Mehldau's fine jazz cover of "Blame It on My Youth," and Chris Isaak's "Baby Did a Bad Bad Thing." This is Isaak's second exceptionally evocative blues ballad which has deservedly ended up in a film; the deliriously erotic "Wicked Games" was featured in David Lynch's *Lost Highway*.

It is fitting that Kubrick's last film would find him once more turning to the powerful

contemporary classical music of György Ligeti. It is Ligeti's amazing choral structures that so beautifully augmented *2001*'s psychedelic stargate sequences. For *Eyes Wide Shut* the director selected something quite different, a Ligeti work of emphatically naive simplicity called *Musica Ricercata*, II (tracks 1 and 14). It's a slow, eerie effort for piano that avoids any "high art" signifiers, but instead relies wholly on the least sophisticated series of notes (only F and F#, in fact) and effects possible in order to achieve a "reptilian brain" elicitation of dread.

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WAR AND PIECES
Four scenes from
Kubrick's universe:
*2001: A Space
Odyssey* (1968),
*A Clockwork
Orange* (1971),
Dr. Strangelove
(1964), and
Full Metal Jacket
(1987)



early horror film work of the late '50s and early '60s. The unforgettable, driving music for Kubrick's *The Killing* recalls this vibe, with hammering ostinatos and pulsating string motifs creating a doom-laden atmosphere for the unraveling of an elaborate racetrack heist. Fried's final score for Kubrick was for *Paths of Glory*, a caustic, powerful anti-war film which Fried opened with a crushing version of the French anthem "La Marseillaise." The rest of the film featured little underscore and much of it was simple, militaristic percussion, as in the disconnected, suspenseful rumblings of timpani that accompany "The Patrol."

Fried and Kubrick reportedly had a falling out after *Paths of Glory*, although it's doubtful that Kubrick would have had the clout to hire the relatively unknown (at the time) composer on his next project, the mega-budgeted spectacular *Spartacus*. Although long derided by fans of the director (and the director himself) for its Hollywood sentimentality, *Spartacus* remains an enormously intelligent and moving sword-and-sandal epic and one of the only ones which does not pivot on the development of Christianity. Alex North wrote an elaborate and powerfully emotional score for the film, and the Silva CD presents an early version of North's bellicose main title music, minus the second statement of the opening fanfare. This is probably one of the most sharp-edged and difficult main title sequences ever written, and it utterly defeats the resources of the City of Prague Philharmonic and conductor Paul Bateman. The appropriate aggression is all here, but the Roman centurion-like precision of execution is missing.

Wounded by his brush with studio filmmaking on *Spartacus*, Kubrick determined he would never again allow others to dictate his filmmaking process, and his next film, *Lolita*, was a stark, independent adaptation of Vladimir Nabokov's controversial novel about a stuffy college professor obsessed with a nubile young girl. Bob Harris's Rachmaninoff-like concerto theme for piano and orchestra (heard here) illustrates Humbert Humbert's Old World, overly romantic view of Lolita—what's probably more familiar to viewers is Nelson Riddle's tormentingly leering "ya ya" pop

theme, which speaks more to actress Sue Lyon's appealing crassness in the role.

Dr. Strangelove remains Kubrick's only flawless work, a film whose brittle documentary style allows it to function with little music. This album presents an eccentric interpretation of Laurie Johnson's "Bomb Run." Johnson himself has re-recorded this piece but Silva's new recording jumbles the elements of the music, reserving the men's chorus for a climactic finale rather than as the ironic intro under snare drums that Johnson originally wrote. The playing here could best be described as "bad." Ditto the performance of Richard Strauss's ubiquitous *Also Sprach Zarathustra* from *2001*: the towering progression of this fanfare leaves any orchestral performance essentially naked, and there's at least one jarringly wrong note performed here. The 10:05 take on Johann Strauss's *Blue Danube* is slightly better, but you probably won't give up your original *2001* soundtrack CD anytime soon.

Mark Ayres does a number of interpretations of the electronic music that Wendy Carlos and others produced for Kubrick's films, starting with Beethoven's "Ode to Joy" from *A Clockwork Orange* and continuing with Carlos and Rachel Elkind's take on the Dies Irae from *The Shining* and a 5:15 suite of themes from Abigail Mead's (aka Kubrick's daughter, Vivian) electronic score to *Full Metal Jacket*. *Full Metal Jacket* highlighted a pumping, heavily synthesized tuba effect for the march cues to underscore the training sequences and the weird, breath-like effect Mead created for "Gomer Pyle's" transformation into a mindless killing machine at the film's midpoint (which echoes Vangelis's throbbing kill music for the murder of Kubrick vet Joe Turkel in *Blade Runner*). Neither of those effects are recreated here, but Ayres's suite of themes reveals more variety in the score than you might expect, with some interesting synthesized percussion.

Kubrick hired film composer Leonard Rosenman to work on *Barry Lyndon*, transforming a harpsichord sarabande by Georg Friedrich Handel into a grim but

(continued on page 48)



Dr. Strangelove:
Music from the Films of
Stanley Kubrick

★★ 1/2

VARIOUS

Silva Screen SSD 1097

19 tracks - 78:02

If you ask me...

Legendary film composer Jerry Goldsmith made his L.A. debut at the Hollywood Bowl on Friday and Saturday, August 6 and 7, for a celebration of both Los Angeles (with a new concert piece written especially for the occasion) and the composer's 70th birthday. He began the program with his standard choice, music from a *Star Trek* movie (this time, from last year's *Star Trek: Insurrection*), an expanded version of his Motion Picture Suite (with standards like *The Sand Pebbles*, *Chinatown*, *Poltergeist*, *A Patch of Blue*, *Papillon* and *The Wind and the Lion* now joined by *Air Force One* and *Basic Instinct*), end titles of *The Mummy*, music from *L.A. Confidential*, The Generals Suite (*MacArthur* and *Patton*), his Oscar fanfare, the theme from *The Russia House*, the TV Suite (with *The Man from UNCLE*, *Dr. Kildare*, *Room 222*, *The Waltons* and *Barnaby Jones* joined by *Star Trek: Voyager*), his "Tiny Creatures Suite" (*Small Soldiers* coupled with *Gremlins*), the suite from *Mulan*, and a new, non-film score composition, "Fireworks: A Celebration of Los Angeles" (which the Bowl program redundantly described as

"Fireworks: A Celebration of Los Angeles—with fireworks"). Conspicuous by its absence was the suite from *Planet of the Apes* that Goldsmith has recently performed at Carnegie Hall and other venues around the world.

One Fan's View

This is my third Goldsmith concert, and it fell somewhere between an absolutely great one (with the Detroit Symphony in Michigan) and an abysmal one (the Toledo Symphony in Ohio). I've memorized most of Jerry's jokes, although he showed an ingenious knack for modifying his material for the Hollywood Bowl venue. Friday's performance by the Los Angeles Philharmonic was uneven to say the least, oddly getting it together during some of the biggest moments (*The Wind and the Lion*) and stumbling through others with excruciating wrong notes.

In general, the orchestra seemed a little undersized for the material (and noticeably smaller than John Williams's group in his Bowl concert a few weeks earlier, although the concert itself was far more entertaining than Williams's was) and the brass section seemed prone to missteps, especially during the *MacArthur* section of the "Generals" suite. This was, however, an excellent opportunity to hear Goldsmith's "Fanfare for Oscar" unencumbered by Academy Awards show announcers, and it was a real treat to hear his "Fireworks" composition, an unashamedly romantic work that came off as a light, interesting mix of *Total Recall* by way of Aaron Copland with a bit of the composer's heroic material from *Hoosiers* and *The Mummy* thrown in.

In a way, Goldsmith has always seemed to be writing one gigantic, long and complex composition for the past four decades, with all kinds of stylistic detours along the way, and one can always see echoes and permutations of his previous scores in whatever he's working on—yet he always seems to be developing ideas rather than recycling them. Choreographed to a complex Bowl fireworks routine, the piece was highly enjoyable despite being frequently drowned out by the

sound of the fireworks (although reportedly Goldsmith replayed the piece sans fireworks for an encore on Saturday night)—let's hope Jerry records the Oscar fanfare and "Fireworks" soon.

The State of Criticism

I've reached an equilibrium in writing about Goldsmith because I know that there's nothing I can do to make him any more annoyed with me than he already is. [*Goldsmith does not like FSM or its editors.* —L.K.] That's a strangely liberating situation to be in. With that in mind I offer up a few Modest Proposals for future Goldsmith concerts. Before people start shouting me down because I haven't written a hundred-odd movie scores or put together a concert of my own, let me be clear in saying that these are simply suggestions from a fan's point of view, and I've heard them uttered by other buffs (and shouted out during the Bowl concert itself when Goldsmith turned to the audience for ideas for a second encore). So this is just my opinion of what works and what doesn't in Jerry's concerts, and what would get my butt back in the seat for another one.

For Goldsmith fans, his concert appearances are a blessing and a curse. First the good news: unlike most conductors, Goldsmith treats his concerts as very much a hands-on, interactive process. He talks and jokes frequently with the audience and while most of his material has gotten set in stone over the past few years, he's a good improviser and comes off very much as a regular guy, modest and good-humored (at the Detroit concert he actually interrupted one of his own stories to ask an audience member about a local basketball game that was going on). His goal is to demystify the concert process and he succeeds at getting the audience on his side. In general, his choices are a good balance of old favorites and the new stuff.

That having been said, for a wizened older generation fan like myself, he tends to favor too much '90s material, and his concert arrangements water down the impact of his original film compositions. An exception to the rule this time around was his presenta-

A few modest proposals on the occasion of Mr. Goldsmith's Los Angeles debut

BY JEFF BOND

tion of *L.A. Confidential*, a suite that opens with the percussive "Bloody Christmas" cue and segues to the movie's finale. This piece actually worked quite well and was more a representation of music actually featured in the movie than a concert-style "lightening" of the material—it's also a dazzling improvement over the mostly inaudible music from the noirish film that has been played at other concerts. But it actually seems a bit abbreviated and could use more music to pad out its midsection. Similarly, *The Mummy* end titles just fade out after a touch of the film's love theme—how about actually putting the mummy's theme in there somewhere?

Here are my unsolicited suggestions:

Opening with *Star Trek*

Nothing wrong with that. It's the easiest way to get the majority of concert-goers (who probably have no idea what you've written) to go, "Oh, he's the guy who wrote *that!*" However, the pastoral *First Contact* and *Insurrection* themes, while beautiful compositions in their own right, sit uncomfortably alongside the martial stride of your original *Star Trek: The Motion Picture* march. While it wasn't necessarily the best film, your end titles to *Star Trek V: The Final Frontier* make for the best concert mix, because most audience members will also be vaguely familiar with the Klingon music, and its rhythmic energy best matches the tempo of the original march.

The Motion Picture Suite

This is a time-honored tradition that opens with a bang from the main titles of *The Sand Pebbles*, but then disappointingly moves in to a dated pop treatment of the love theme from that film. With the addition of *Air Force One* and *Basic Instinct*, this suite is actually overlong now and could use cutting. My choice for removal: the arrangement of the theme from *Papillon*, which appears nowhere in the film itself and doesn't hint at the subtlety and power of the actual score. *Papillon* deserves its own suite, but more on that later. The *Wind and the Lion* finale of this suite never fails to send chills down my spine.

The TV Themes Suite

I know you're never going to overhaul this piece, but for the most part the original arrangements for these television themes are more fun than the concert takes. *Barnaby Jones* in particular seems to go on too long playing and replaying the same few bars of melody from the original theme, and *The Waltons* lacks the bucolic snap of the original. *Voyager* and *Dr. Kildare* come off the best because they're closest to their TV presentations, and their lush settings offset each other quite well.

The Generals Suite

Goldsmith has a great story about how the U.S. military used music from *Patton* to drive General Noriega out of hiding during the occupation of Panama. *Patton* is now and probably always will be the crown jewel in the Goldsmith scoring pantheon... so why does "The Generals" pair it with music from Joseph Sargent's all-but-forgotten 1977 biopic *MacArthur*? There's nothing wrong with the *MacArthur* score per se, but it's no *Patton*, and placing it in context with its legendary antecedent diminishes both scores. Jerry, I know you hate me, but trust me on this: there is a concert suite to be made out of the music from *Patton* that will have audiences on their feet, ready to follow you into the jaws of hell. And isn't that what you really want?

The Tiny Creatures Suite

Small Soldiers actually comes off far better than *Gremlins* in this context—the original *Gremlins* rag was written for mostly electronics, and it suffers in this strange symphonic arrangement. Granted that *Gremlins* is the Joe Dante movie that most people will remember, but *Innerspace* and *Explorers* are actually more rousing and accessible scores—they'd combine together extremely well for a concert suite.

Conduct to Picture

If you really want to demystify the concert and film composing process, how about

matching up some real score cues to the actual projected sequences? It's tough work, but this has already been done with your *Planet of the Apes* suite and nothing showcases your genius better than seeing how your music ennobles and magnifies the drama on-screen.

Do a Western Suite

When someone asked you backstage at the Toledo concert why you didn't play music from *Bad Girls*, your response was that nobody saw that movie so no one would want to hear it. Excuse me, but who saw *The Shadow* and *The Russia House*? You have written some of the most engaging and exciting western movie music ever. I know this because my wife, who has no interest in film music, always walks into the room and says, "What is this? I love this!" whenever I put on a Jerry Goldsmith western CD. A suite of cues from *Rio Conchos*, *100 Rifles*, *Bandolero!*, *Rio Lobo*, *Take a Hard Ride* and *Bad Girls* (yes, even *Bad Girls*) would bring the house down—it's Americana music with a beat and people would go nuts for it.

Throw Us a Frickin' Bone!

Listen, we love the stuff you're doing now, but how about giving us a taste of the music that made us Jerry Goldsmith fans in the first place? Your concert suites from *The Blue Max* and *The Boys from Brazil* are magnificent, and I'd love to hear the opening from the *Under Fire* album or *Capricorn One*, or a suite of music from *Papillon*, or *Logan's Run*, or any one of about a hundred other scores you've written. Sure, these concerts are somewhat of a pop idiom, but I think in some cases you underestimate just how accessible and thrilling some of your work is, and a straight presentation of the primary melody isn't necessarily the most compelling treatment of the material in some of your scores.

So now that I've infuriated Mr. Goldsmith once again, I'd like to take the opportunity to wish him a belated happy 70th birthday. And I can't wait to hear his concert suite from *The 13th Warrior*.

FSM

SWINGIN' IN THE LATE SIXTIES, BABY!

JERRY GOLDSMITH
BUYER'S GUIDE
PART FIVE
By Jeff Bond

After a decade in film scoring, Jerry Goldsmith reached what many regard as the pinnacle of his career in the mid to late '60s, bringing a remarkably fresh, often percussive sound to a wide variety of motion pictures and proving again and again that he could provide music that had a popular as well as artistic impact. He received three Oscar nominations, two for superb collaborations with director Franklin Schaffner (*Planet of the Apes* and *Patton*) which have gone on to be regarded as classics, both as motion pictures and as groundbreaking, unforgettable movie scores. He also wrote fantastic scores for flawed epics like *The Blue Max*, *Tora! Tora! Tora!*, *Stagecoach*, *The Sand Pebbles* (the third Oscar nomination) and *The Chairman*, primo westerns like *100 Rifles*, *Hour of the Gun*, *Rio Lobo* and *Bandolero!*, the first of many TV movies with *A Step Out of Line*, and continued to provide theme music and background scoring for episodic television.

Out of 28 assignments Goldsmith took during this period, 16 eventually wound up on soundtrack albums while 12 never saw official release, although five of the latter were for episodic television scores or themes, meaning the bulk of the composer's writing from this period is available. However, some of Goldsmith's finest work, such as *Rio Lobo*, *The Illustrated Man* and *Seconds*, remains unreleased, and while *Warning Shot* did have a soundtrack album, it bore little or no resemblance to the score Goldsmith wrote.

As before, our rating system breaks down like this:

- ● ● ● A must-have. One of Goldsmith's finest works that belongs in every soundtrack listener's collection.
- ● ● Highly recommended. Close to being a classic, and a worthy album out of which you'll get a great deal of replay mileage.
- ● Recommended with reservations. A score that achieves its goals within the movie but makes for less-than-gripping listening in album form.
- If you buy this, Jerry Goldsmith will hate you because you're collecting his albums like bottlecaps.

Tora! Tora! Tora! (1970) ● ● ●

Varèse Sarabande VSD-5796. 5 tracks - 11:54

This 20th Century Fox epic contrasted the American point

of view of the pivotal sneak attack on Pearl Harbor with that of the Japanese, and the result was a spectacular and intelligent but somewhat flat docudrama. After a shrill, alarming opening, the film's title music builds gradual layers of menace from an ancient-sounding oriental melody given a particularly "alien" texture by the performance of a serpent. Goldsmith's score is characteristically spare, focusing on transitions and key moments of the build-up to the attack as seen from the Japanese point of view—a highlight is "Preparation for Launch," with a percussive, highly rhythmic treatment of Japanese pilots gathering to man their planes on an aircraft carrier.

Goldsmith re-recorded a suite from his magnificent score for release with *Patton* in 1997, featuring a more concert-like acoustic than the original film soundtrack (which due to deterioration may never see the light of day).

Patton (1970) ●●●●

Varèse Sarabande VSD-5796. 14 tracks - 34:58

Film Score Monthly Silver Age Classics

Vol. 2 No. 2. 15 tracks - 36:00

Still one of the crown jewels in Goldsmith's career, this film sports a rousing march offset by echoing trumpet triplets that has penetrated the public consciousness in a way that none of the composer's other movie themes have (with the possible exception of *Star Trek: The Motion Picture*).

As an album, the score has had a long and complicated history. The original 20th Century Fox LP was a re-recording which substantially altered the gritty, eerie sound of much of the score as it was played in the film. It also left out several cues ("The Cemetery," "The Prayer," "An Eloquent Man," "A Change in the Weather" and the film's end title music) while substituting two of the late George C. Scott's speeches from the film and an additional piece, "Winter March," which was developed from a melody written for the cue "German Advance" and produced specifically for the album. This LP is now controlled by PolyGram who has refused to license it for CD release.

In 1997 Goldsmith re-recorded the score with *Tora! Tora! Tora!* for Varèse Sarabande: the echoplex effects used in the original score were absent, creating quite a different sound, and while Goldsmith included previously missing material like "The Cemetery" and "An Eloquent Man," the recording was still not quite complete. The complete original film score was released in 1999 by FSM's Silver Age Classics along with Frank DeVol's *Flight of the Phoenix*; track and timing information refers only to the *Patton* sections of the respective CDs.

The Ballad of Cable Hogue (1970) ●●●

Sam Peckinpah directed this uncharacteristically low-key fable about a drifter (Jason Robards) who builds a tiny, personal community around a water hole in the Old West, then deals with his own stubbornness and the turn-of-the-century encroachment of civilization. Goldsmith's light score features mostly strings and banjo as well as a title song, "Tomorrow Is the Song I Sing," with lyrics by the performer, Richard Gillis. (Goldsmith had no involvement in Gillis's other two songs for the film, "Butterfly Mornings" and "Wait for Me, Sunrise.")

Rio Lobo (1970) ●●●

Howard Hawks's final oater with John Wayne afforded Goldsmith an opportunity to out-Bernstein Elmer

THE OLD MAN AS YOUNG MAN: Jerry in his salad days on the 20th Century Fox soundstage





Bernstein by writing a soaring, ebullient theme for the Duke that was as rousing and enjoyable as many of Elmer's western themes for the actor. The unusual opening sequence is a solo for guitar, with the credits playing over close-up footage of the guitarist strumming a delicate arrangement of the melody. Goldsmith makes extensive use of a jaunty, eight-note rhythmic motif throughout the score, but the South-of-the-Border effects the composer wove into virtually all of his other western scores are

here relegated to a more literal use in one scene set in Mexico. *Rio Lobo* is also worth seeing for current Paramount studio head Sherry Lansing's scene in which she's wearing only a pair of black leather pants....

A Step Out of Line (1970) ● ●

TV movie

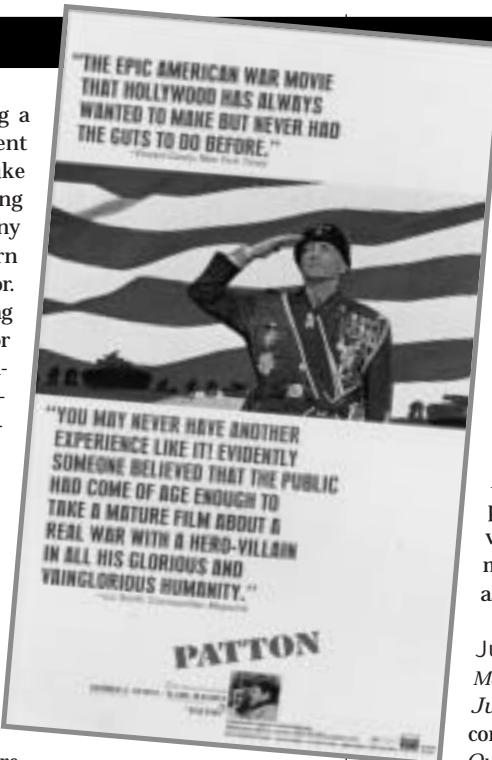
Peter Falk, Vic Morrow and Peter Lawford play three down-on-their-luck San Franciscans who engineer the robbery of an insurance company vault. It's a low-key caper that takes its time getting started but packs a wallop during the heist and its aftermath.

Goldsmith's main-title music actually anticipates the staccato, gritty, urban vibe Lalo Schifrin popularized a year later with his *Dirty Harry* score before segueing into a melancholy, *Papillon*-styled theme for solo trumpet and strings. The rest of the score focuses on this tragic/jazzy melody while blending effects both avant-garde (i.e., *The Mephisto Waltz*) and pop (i.e., *Escape from the Planet of the Apes*).

The film is an interesting example of spotting: there's a lot of music in the leisurely paced first two-thirds of

the film as Goldsmith tries to keep attention focused on the proceedings with some bizarre effects, particularly in a scene in which Falk makes photocopies of his company's security alarm schematics. While the prelude to the robbery is scored with dissonant strings and seemingly improvised phrases from a muted cornet, the heist itself and most of the rest of the film is unscored: Goldsmith clearly saw that these sequences had more than enough dramatic fire to work without music. The film

actually appears to use some of the same locations as *The Cable Car Murders*—and Falk appears in the movie's opening scene in his rumpled raincoat from *Columbo*.



The Traveling Executioner (1970) ● ●

This is an obscure and allegedly bizarre movie from Jack Smight, director of *The Illustrated Man*, with Stacy Keach as a man traveling through 1918 South America with an electric chair for hire. The tone is farcical and Goldsmith's score consists of crass-sounding New Orleans jazz balanced by subdued playing for strings (including a lovely, regretful love theme), guitar, woodwinds and harmonica that recalls the melancholy sound of *The Illustrated Man*, although even these quieter passages maintain a discreet kind of circus vibe. There are also fast-moving bucolic moments and some distorted, strange effects as Keach's character goes on a bender.

Justine (1969) ● ●

Monument SLP 18123 (LP only)

Justine is a legendary, disastrous attempt to compress one of Lawrence Durrell's *Alexandria Quartet* novels into a mixed-up movie starring Michael York, Anouk Aimée in the title role, a

young Dean Wormer from *Animal House* (John Vernon) and an unrecognizable Robert Forster as a lusty, mustachioed Greek rebel. Legendary "women's director" George Cukor brought an exceptional amount of nudity, cross-dressing and homoerotic content to this movie, which plays like one long West Hollywood party. Goldsmith's score (available only on LP) is a subdued effort featuring what feels like an exotic version of his earlier *Studs Lonigan* theme, with a few anachronistic, psychedelic effects and a bit of moody, *Illustrated Man*-type mystery atmosphere.

The Chairman (1969) ● ● ●

Silva Screen FILM CD 081. 12 tracks - 31:30

Gregory Peck plays a scientist sent to Red China with an explosive device placed inside his head just in case he gets an opportunity to assassinate Chairman Mao. J. Lee Thompson's movie is slick but bogged down in talk, but Goldsmith's score ranks among his finest adventure outings, a cousin to *Planet of the Apes* and *The Sand Pebbles* with some striking, spectacular oriental-styled cues. The title music, based on an ancient Chinese melody, slowly gathers from the wistful echoes of a vanished history into a titanic march of Communist glory, and "The Tour" unleashes the same epic power with the seven-note traditional melody blasted forth in a volley of horns. The climactic action cues ("The Fence," "Firefight" and "Escape") are richly suspenseful attacks of rice-covered snare drums and pizzicato strings, but the fury of these cues is nicely balanced by soothing, gorgeous pieces like "Soong Chu" and "Hathaway's Farewell." Goldsmith himself performs his love theme on piano in "The World Only Lovers See," but the film's bookend romance is perfunctory.

The Chairman was originally released on LP, and Silva Screen coupled it with Goldsmith's '70s *Ransom* score on CD. Unfortunately, by this time the original master tapes were unable to be located and the CD was mastered from

what sounds like vinyl and/or cassette sources, resulting in frustratingly substandard sound for a score glittering with vibrant orchestral colors.

Room 222 (1969) ● ● ●

TV theme and episode scores

Goldsmith wrote a charming and somewhat lengthy (1:30) title theme for this unassuming dramatic series set at an inner city high school that has long been featured in his "Television Suite" performed in concert. The original version, featuring the winsome title melody performed by a recorder, is a bit less overbearing than the concert take; Goldsmith also scored the pilot and one episode ("Flu").

Bracken's World (1969)

TV episode score

A one-hour drama about a movie studio; the theme and pilot were scored by David Rose, but Goldsmith wrote one score for the show's second season episode, "A Score Without Strings."

The Illustrated Man (1969)

● ● ● ●

Jack Smight's attempt to weave a trio of Ray Bradbury short stories through a consistent background narrative falls flat, but it does feature an entertainingly overwrought performance by Rod Steiger ("They're not tattoos, they're skin illusTRAshuns!"), and the story set on a rain-soaked Venus is fun. Goldsmith's score, however, is extraordinarily haunting and beautiful, with an evocative title theme for solo soprano and a number of coiling, murderous serial accompaniments to Steiger's rants (with impressionistic responses that underscore the uncertain reactions of Robert Drivas's fellow drifter). It's a great example of Goldsmith's skill at supporting dramatic dialogue.

Goldsmith also wrote some brash electronic cues for sequences set in the future (in particular an adaptation of Bradbury's pre-*Star Trek: The Next Generation* holodeck story "The Veldt") which prefigure his synthesizer cues for 1976's *Logan's Run*. His treatment of the woman (Claire Bloom) who curses Steiger's character with a full-body "skin illustration" ranges from reflective Americana to the exotic touch of a sitar, and a tuning violin to underscore Bloom's preparation of her tattooing gear.

There have been a couple of re-recordings of the title music (including one by Goldsmith on his *Frontiers* album for Varèse Sarabande, VSD-5871) and the climactic cue (featuring a wild serial riff for clarinet), but none have matched the trippy quality of the original soprano's performance.

100 Rifles (1969) ● ● ●

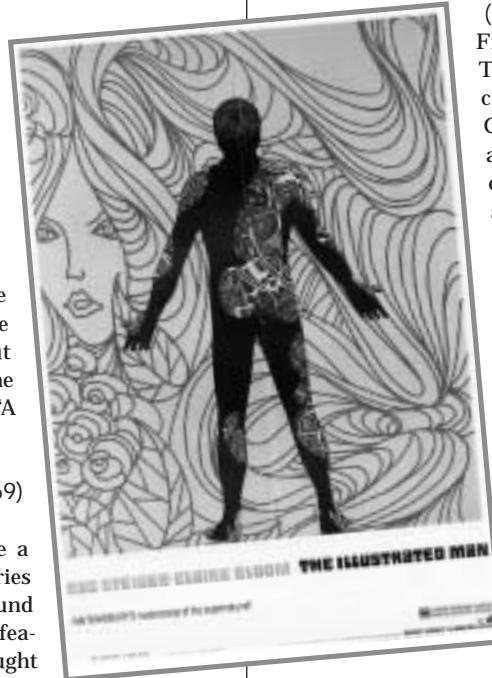
FSM Silver Age Classics Vol. 2 No. 1. 31 tracks - 77:09

100 Rifles is a relatively lifeless western vehicle for Jim Brown, Raquel Welch and Burt Reynolds salvaged by Goldsmith's hysterically lively, percussive score, the toughest oater music ever penned this side of *The Wild Bunch*. The relentless, lengthy chase cue "Downhill Ride"

is a highlight of the composer's career, and the romantic music for Raquel Welch's female revolutionary, chiefly performed by marimba and low flutes, is notably moody and haunting. FSM's CD includes both a stereo mix of the score (missing three cues), two mariachi source cues and a mono mix of the complete score; the running time of the complete work is 41:12.

The Detective (1968) ● ● ●

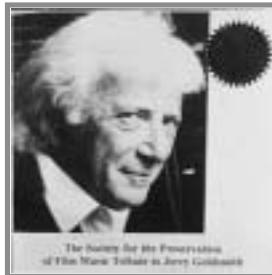
Frank Sinatra returns as Tony Rome in this tough crime movie, which Goldsmith treated with an appropriately jazzy, hard-edged score. Look for the scene in which Commodore Matt Decker himself, William Windom, suffers the tortures of the damned as he's tempted by the evils of homosexuality. Journeying into a forbidden world of back alleys and rampant jazz music, Windom picks up a good-looking young date and then, overcome with guilt and self-loathing, beats the poor guy to death with a telephone!



Nick Quarry (1968)

Unsold TV demonstration pilot

This was a private eye series



modeled after Tony Rome, with Tony Scotti as the gumshoe. It was produced at 20th Century Fox but never made it past the "pilot demonstration" stage, in which representative, usually action scenes (not a full episode) are produced in an attempt to sell the series. Goldsmith blended jazz and rock elements into his score for an approach similar to his *Flint* movies.

Bandolero! (1968) ● ● ●

Intrada VJF 5003D. 10 tracks - 27:50

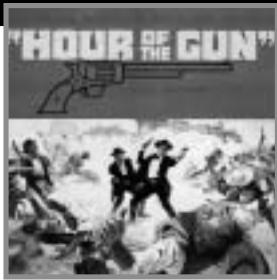
Goldsmith's breezy, whistled title music perfectly captures the spirit of this affable western with Jimmy Stewart as an easygoing bank robber who saves his brother (Dean Martin) from the gallows for some further criminal activities. Like *100 Rifles*, Goldsmith's action cues here are in the hard-edged, *Planet of the Apes* vein. Of several highlights, the standout is "Ambushed," which plays the *Apes*-like action riffs off amusingly folksy motifs voiced by accordion and bass harmonica. The soundtrack was originally released on LP by Project 3, the same label that initially released *Planet of the Apes*. The score was released on CD by the same company in the mid '80s but appeared to have been mastered from an LP source, as was a subsequent Japanese disc; Intrada's 1993 release went back to the original masters for greatly improved sound.



Planet of the Apes (1968) ● ● ● ●

Varèse Sarabande VSD-5848. 17 tracks - 51:09

The classic sci-fi allegory with Chuck Heston facing off



against a civilization of damned, dirty apes inspired Goldsmith's seminal science fiction score, a sonic world unto itself that perfectly echoes both the bizarre "upside-down civilization" of the apes and astronaut Taylor's defiant, unbending fury over his captivity and humiliation. While Goldsmith often takes pains to point out how he reacts emotionally to films, it's easy to overlook that approach in his more experimental science fiction scores, of which *Apes* is certainly the pinnacle. But much of the growling, snarling passages of low brass often attributed as an illustration of the primitive, simian culture really give voice to Taylor's rage. The action sequences ("Crash Landing," "The Hunt," "No Escape") are thrilling combinations of excitement and crazed terror.

The original *Apes* soundtrack was released on LP by Project 3, which remained the lone source of this landmark score for decades despite the fact that it featured just over half of the music and did not include "The Hunt," by

far the most recognized music from the film. In 1992 Intrada released the score with improved sound and the addition of the long-awaited "Hunt" cue (Intrada FMT 8006D, 11 tracks, 31:04). A complete release of the score waited until 1997, when Varèse Sarabande produced a fully remixed and remastered presentation from the 20th Century Fox vaults along with a 16:27 suite of Goldsmith's follow-up effort, *Escape from the Planet of the Apes* (1971). The Varèse album not only includes previously unreleased cues like "Crash Landing," "The Searchers," "The Trial," "The Intruders" and "The Revelation (Part II)" but also has additional music within previously released selections, and some powerful action music that went unused in the film itself in "Crash Landing."

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Sebastian (1968) ●●●

Dot DLP-25845 (LP only)

Sebastian is an interesting combination of romance and Cold War espionage with Dirk Bogarde and Susannah York as people who decipher codes for the British government. Goldsmith's score is mostly light and "mod," meaning a mix of baroque and pop/rock psychedelia, as well as one of those annoying "wooo"-ing '60s choruses for the romantic moments. Oddly, the most "Goldsmith-like" cue ("Sputnik") is credited to British composer Tristam Cary.



The Flim Flam Man (1967) ●●●

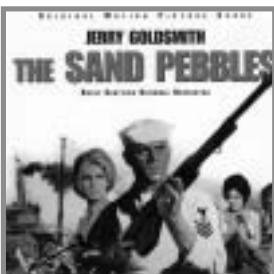
SPFM CD 101. 6 tracks - 15:29

The Empire Strikes Back director Irvin Kershner helmed this lightweight comedy about a grifter (George C. Scott) and his apprentice (Michael Sarrazin); Goldsmith's score for strings, brass and harmonica (excerpted on the 1993 SPFM Goldsmith Tribute CD) is appropriately bucolic in the manner of *A Patch of Blue* and *Lilies of the Field*.

Warning Shot (1967) ●●●

Liberty LST-7498 (LP only)

This is an understated suspense film with David Janssen as an L.A. cop who accidentally guns down a respected



doctor while on a stakeout. The soundtrack LP released in conjunction with the film is a classic collector pitfall which presents what is ostensibly Goldsmith's music as performed by Sy Zendtner, with results that bear absolutely no resemblance to the music in the movie.

In Like Flint (1967) ●●●

Varèse Sarabande VSD-5935. 15 tracks - 37:37

Secret agent Derek Flint defends the world against the ultimate threat (women in bikinis) in this sequel to the flashy spy spoof *Our Man Flint*. Goldsmith's score is actually better and more eventful than his smirky but catchy initial *Flint* effort. The *Flint* movies offer as much realism as the average episode of *I Dream of Jeannie*, and Goldsmith responded with completely kitschy jazz/rock scoring that was nevertheless often quite exciting. The leering title melody ("Your Zowie Face") is a defining moment of '60s cheese. The original 20th Century Fox LP featured a half hour of music re-recorded for album presentation; the Varèse Sarabande Fox Classics release presents selections from both of the original *Flint* scores and concentrates on the action music that often went missing from the pop-influenced album performances.

Hour of the Gun (1967) ●●●●

Intrada MAF 7020D. 10 tracks - 31:31

Director John Sturges revisited the O.K. Corral in this psychological portrait of Wyatt Earp (James Garner) and Doc Holiday (Jason Robards), and Goldsmith provided another evocative, arid western score, opening with a pulsing build-up to the famous gun battle. There's a spectacular action cue ("Whose Cattle") that launches with a rattling rhythm for castanets, a terrific fugue for tin whistle and orchestra ("The Painted Desert") and some deeply felt dramatic underscoring ("Doc's Message," "A Friendly Lie") as the score reaches its conclusion. The soundtrack LP was released by United Artists and featured unusually good sound for the period, as well as an enjoyable pop arrangement of the main title theme that prefigured Goldsmith's style for his '80s *Rambo* movies. Intrada's CD features the same music as the original LP.

The Girl from U.N.C.L.E. (1966)

TV series theme

Goldsmith's *Man from U.N.C.L.E.* title music (already heavily altered by a Gerald Fried arrangement) was given another reworking by Dave Grusin for this short-lived spinoff series about secret agent April Dancer (Stephanie Powers)—which nearly sank the young starlet's career!

The Blue Max (1966) ●●●●●

Sony Legacy JK 57890. 30 tracks - 62:41

John Guillerman's WWI flying epic was notable for its spectacular aerial cinematography of biplanes in combat, some eye-popping shots of Ursula Andress in a towel, and the fact that the film's antihero lead (George Peppard) seems to be the only member of Bismarck's air force who doesn't speak with a German accent. Along with *The Sand Pebbles*, this was Goldsmith's first convincing step into the epic arena, and it's a rousing, delirious effort from its opening flute melody (as

Peppard's character catches his first sight of fighter aircraft from the trenches) to the crushing low brass of its battle passacaglias, ingeniously capturing both the horror of war and the thrill of flight.

The original Mainstream LP was reissued on LP by Varèse Sarabande; the company then released an expanded edition at the dawn of the CD age in 1985 (Varèse Sarabande VCD 47238, 19 tracks, 49:53; the white paper stock inside the back of the jewel box on my copy is actually turning yellow). Sony Legacy released an even longer album with four additional cues (the complete score as presented here runs 52:36) and all the film's source music. The Varèse version features horrendously compressed sound but a better edit between the first and second half of the incredible "Retreat" cue.

Stagecoach (1966) ● ● ●

Mainstream MDCD 608 • 10 tracks - 30:10

Film Score Monthly Silver Age Classics

Vol. 1 No. 1 • 12 tracks - 25:20

Goldsmith's lightly textured, bucolic score has more in common with his episodic scores for *The Waltons* than it does with his other, more heavily dramatic western scores, with extended passages for guitar and a mellow title melody for trumpet. In a departure from virtually all of his other western scores, Goldsmith eschewed writing music for any of the film's action set pieces (including a lengthy stagecoach ambush and chase), instead concentrating on underscoring dialogue and transitions. A re-recording of the film score (conducted by Alexander Courage) was released by Mainstream in 1966 on LP and on CD in the '90s coupled with *The Trouble with Angels*; FSM issued the original score as the inaugural release of the Silver Age Classics line in conjunction with Goldsmith's 1965 TV score *The Loner*. While the re-recording is essentially the same music as the original score, it favors the guitars and banjos employed in the score over the orchestra and alters the tempos of several cues.

Jericho (1966) TV Series

This was an hour-long WWII drama about a trio of Allied agents working behind German lines.

The Sand Pebbles (1966) ● ● ●

Varèse Sarabande VSD-5795. 13 tracks - 42:36

Goldsmith received his fourth Oscar nomination for this epic story that follows the crew of a U.S. Navy gunboat patrolling the Yangtze River on the eve of the Boxer Rebellion in China, with some obvious parallels to Vietnam. While Goldsmith had been able to play with orientalisms in earlier scores like *The Spiral Road*, *The Sand Pebbles* saw his skills at creating arresting oriental textures and effects reach full flower, with the score striking a delicate balance between warm, gentle Americana for sequences involving Steve McQueen and

some percussive, richly orchestrated action sequences for confrontations between the crew of the San Pablo and the locals. Despite the film's epic length and a longer-than-usual score from Goldsmith, the original soundtrack LP had only 34 minutes of music, and has not made it to CD. Goldsmith himself later expanded on the album in a re-recording for Varèse Sarabande, but a great deal of the film's emotional and action centrepieces remain to be issued on CD, particularly several gorgeous sequences dealing with McQueen's character and his mentor relationship with a Chinese engine room worker played by Mako, and the film's climactic sanpan battle.

Seconds (1966) ● ● ●

John Frankenheimer directed this eerie, disturbing tale of an aging man who is aided by a mysterious organization which rejuvenates him and places him into a new life, with horrifying results. Filmed in nightmarish black and white by famed cinematographer James Wong Howe, the film inspired Goldsmith to write a relentlessly dark and brooding chamber-style score for pipe organ and strings that features a notably melancholy primary theme. An eight-minute suite was recorded (badly) by a German orchestra on Edel's 2CD set, *Best of Science Fiction* (EDL 2720-2).

The Trouble with Angels (1966) ● ● ●

Mainstream MDCD 608. 12 tracks - 25:40

Haley Mills played one of a group of young girls terrorizing wisened nun Rosalind Russell in convent school in this typical '60s family comedy.

Goldsmith's gorgeous, charming title music features church bells, chimes and a beautiful lyrical theme for strings before segueing into a rock beat and a quirky, descending melody. The saintly, lyrical music for Russell and the convent neatly plays off of the rock-oriented playful melody for the girls as the plot unravels. Goldsmith brings a variety of comic effects to the score, including a takeoff of his own spy movie riffs in "First Warning," vaudeville-like softshoe in "Dancing Lesson" and even a marching band arrangement of the title theme. While some may be put off by the comic pratfalls, Goldsmith's lyrical writing here is the equal of his Oscar-nominated *A Patch of Blue* written a year earlier—he had an ingenious knack for being able to weave subtle pop/rock effects into cues of enormous delicacy and sensitivity, making his dramatic scoring of the period hip without sounding pandering. However, the single "The Trouble with Angels," arranged by Harry Betts (and sung by a girl group called "The Devils"), will drive you right up the wall. The album is a re-recording that sounds like it's been through the usual Mainstream production blender.

Next Time

Goldsmith's first features and rare TV work of the early '60s.

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SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

BEST	★★★★★
REALLY GOOD	★★★★★
AVERAGE	★★★★
WEAK	★★
WORST	★

Wild Wild West ★★★

ELMER BERNSTEIN

Varèse Sarabande VSD-6042

10 tracks - 30:12

Barry Sonnenfeld's gargantuan big-screen version of the '60s adventure TV series *The Wild Wild West* was one of many outrageously disappointing would-be blockbusters this summer, a movie which afforded the entertaining spectacle of watching Will Smith insult Kenneth Branagh for being a cripple while Branagh insults Smith for being black. This comment is sure to be misinterpreted, but I was disappointed that Smith's pants weren't as tight as Robert Conrad's were in the original (Conrad was famous for destroying at least one pair of pants per fight scene). What I



was really looking forward to in *Wild Wild West* was legendary composer Elmer Bernstein returning to the genre he practically defined in the '60s with scores like *The Magnificent Seven* and *The Sons of Katie Elder*—hearing a modern Bernstein western score seemed well worth sitting through even the lamest Will Smith yukfest.

Unfortunately, the score in this light is a crushing disappointment: the main western theme is upbeat and energetic, but more akin to 1983's *Spacehunter* than Bernstein's classic John Wayne tunes, and the effort overall has none of the poetic soul of a *Big Jake* or *True Grit*. (Keep in mind that those movies are like War

and Peace compared to *Wild Wild West*, which is more like Bernstein scoring a copy of *TV Guide*.) To spike the score even further from our fannish expectations, Bernstein has chosen to utilize a tame funk approach to characterize Will Smith's black marshal; thankfully this element keeps a relatively low profile throughout the CD, while the enjoyable WWW theme makes frequent appearances. Cues like "Dismissal" and "Ride the Spider" feature a jovial, militaristic motif for brass that calls to mind Bernstein's wonderful score to the comedy *Stripes*, while "Loveless' Plan" plays a mix of pomp and circumstance with generous, satiric quotes of "My Country 'Tis of Thee" as Branagh's villain espouses his future plans for the country. This is interrupted by a ghastly Middle Eastern pastiche for Will Smith's equally ghastly belly dance, a visual experience I wasn't eager to be reminded of. In fact, I just want to know who came up with the idea of Will Smith doing a five-minute belly dance in *Wild Wild West*—give that guy his own studio immediately!

Elmer's son Peter contributed a few cues due to time constraints, represented on disc by "Trains, Tanks and Frayed Ropes" and "Goodbye Loveless." Both of these cues boast lively action material, although there's at least one brass motif that calls to mind Jerry Goldsmith more than Elmer Bernstein. Richard Markowitz's indelible theme from the '60s series, which makes a cameo appearance in the film, is nowhere to be found on the album.

All in all this score is sadly compromised by the disjointed formula elements of the movie, but it is at least zesty and strongly stamped with Bernstein's hand, and stands reasonably well alongside his

big '80s comedy scores, if not his joyful '60s westerns.

—Jeff Bond

The 13th Warrior ★★★★

JERRY GOLDSMITH

Varèse Sarabande VSD-6038

16 tracks - 55:04

Jerry Goldsmith's association with writer/director Michael Crichton has lasted almost three decades, and while it's often overlooked in favor of the composer's classic teaming with director Franklin Schaffner, the Goldsmith/Crichton collaboration has been equally rewarding. Goldsmith scored Crichton's first directorial effort, the made-for-television thriller *Pursuit* in 1972, followed by the author's first theatrical film, *Coma*, in 1978. Crichton planned to film an adaptation of his book *Congo* with Goldsmith scoring it at the end of the '70s, and while the film wasn't made until a few years ago, Goldsmith still came onboard for the effort. Other collaborations included the period adventure *The Great Train Robbery* and the techno-thriller *Runaway*, which boasted Goldsmith's first all-electronic score.

The 13th Warrior, an adaptation of Crichton's novel *Eaters of the Dead*, languished in post-production for more than a year after disappointing test screenings. Graeme Revell originally scored the film, but producer Crichton took over the production from director John McTiernan, re-edited and partially re-shot the film and hired Goldsmith to score it last fall. The result was the composer's first truly epic score since *First Knight*, although since then Goldsmith has scored *The Mummy*, another film that mixes Middle Eastern effects with traditional adventure scoring. It's no surprise that *The 13th Warrior* comes off as similar to *The Mummy*, but it's far more linear and serious and should be able to

better establish its own identity once memories of the Stephen Sommers film fade.

While *The Mummy* offered a variety of themes and motifs, *The 13th Warrior* focuses on the contrast between an Arabic motif for the film's central character, played by Antonio Banderas, and a broad march for brass and male chorus counterpoint that characterizes the film's Viking warriors. The movie's primary antagonists, the Eaters of the Dead themselves, are voiced by a favorite Goldsmith technique of heavy, grinding trombone and French horn pitch bends, lending a hollow, alien menace to their appearances. The Arab material brings up obvious comparisons to Goldsmith's earlier *The Wind and the Lion*, and at least one cue ("Exiled") has the sort of furious, driving intensity that *The Wind and the Lion* offered. But Goldsmith's Viking march sometimes seems more a melding of his own epic sensibilities and the sleek Euro-pop of a Hans Zimmer. The march forms the backbone of the score, repeating in full-scale mode in several cues and forming a satisfying emotional climax in the lengthy "Valhalla/Viking Victory" finale.

The score balances between this sort of noble, epic material and moodier atmospheric cues to establish the movie's mysterious threat until about halfway through the album, where Goldsmith produces some truly spectacular action material that is the equal of his work on *The Mummy*. "The Fire Dragon" in particular launches a magnificently propulsive attack cue marked by sharply punctuated brass rhythms and a shuttlecocking, knitting string figure, while "Swing Across" fashions a brassy, glittering piece of swashbuckling accompaniment to one of the film's climactic stunts. There's an example of Goldsmith's sometimes fiendish wit in the cue

"Cave of Death," in which he plays a fugal figure with low, heavy strings sneaking about the beginning of the cue and then suddenly launches the same music with the entire orchestra in a browbeating, overpowering tutti attack that practically knocks the listener senseless. "Mother Wendol's Cave" brings the epic forces of the story and the score to their final conflict with a blood-and-thunder weight that's the equal of everything that preceded it.

As much as I enjoy hearing Goldsmith score something like *L.A. Confidential*, I have to admit that with movies being what they are today, the legendary composer's talents are sometimes better-served by crap like *The Mummy* and *The 13th Warrior*. Goldsmith was clearly uninspired by the flaccid charms of last fall's *Star Trek: Insurrection* and the disastrous remake of *The Haunting*, but the scope of old-fashioned epics like *The 13th Warrior* seem to bring out the best in him. Although they seemingly cancel one another out with the similarities of some of their effects, *The 13th Warrior* and *The Mummy* actually make great companion pieces and play extremely well at their lengthy playing times, both creating a truly epic feel that has often been beyond the reach of the *de rigueur* 29-minute length of the average Varèse Sarabande Goldsmith CD.

The 13th Warrior will probably disappear from memory shortly as a movie, but Goldsmith's score should take its place among the favorites of fans, particularly among those who favor his current output over his more dissonant, edgier work of the '60s and '70s. It's ironic that the man who at one time represented the cutting edge of film scoring now seems to be the standard-bearer of the "good, old-fashioned" film score, but at a time when most movie music is so wearily derivative as to be unlistenable, Goldsmith remains a reliable bastion of enjoyable music who's always good for at least a couple of entertaining albums a year.

—J.B.

Star Maidens ★★

(Die Madchen aus dem Weltraum)
BERRY LIPMAN (1976)

CineSoundz ASM 003
28 tracks - 64:43

(This album gets ★★★★ from John Bender and Lukas Kendall)

A British/German co-production that emerged around the same time that Gerry Anderson's *Space: 1999* hit American TV screens, 1976's *Star Maidens* is one of the most obscure sci-fi shows in the history of the BBC, which could teach us a thing or two about producing cheesy sci-fi. I believe I saw a total of around 20 minutes of this *Barbarella*-like series, which followed a bunch of gorgeous babes in go-go boots, hot pants and hairdos that often looked like really expensive fruit salads. Most of the show was leeringly sexual, a vibe that is all over this wonderfully crass soundtrack album, which unfortunately only samples the German half of what must be some world-class loopy sci-fi dialogue.

Berry Lipman's music is part Bacharach, part Deodato, part Geoff Love, part Barry Gray and all lounge, baby. With cue titles like "Proton Storm," "Act of Threat" and "Saving Two Planets," you might expect something along the lines of Fred Steiner, but the bump-and-grind lounge vibe never lets up, and there's plenty of excruciating (or mesmerizing, depending on your demographic) '70s synthesizer effects glamping everything to the max. Then there's the unapologetic *Shaft* rip-off "Starship Strut."

Lipman's title music is catchy, whether in its main presentation or in whacked-out cues like "Twangy Brisba" (although the inevitable techno remix that closes out the album sounds more like something you'd hear on Sprockets). But nothing captures this show's deliciously sleazy vibe like the Donna Summer-in-space song "Sex World" with lyrics like, "Sex world, do what you will; sex world, you'll have your fill. Climb on the bus, leave the loving to us." Plenty of zero-G sighing and groaning here. I can't imagine a better celebration of kitsch than

this—let's get this series on DVD!

—J.B.

Close Encounters: The Essential John Williams Film Music Collection

★★★½

Silva America SSD 1098

Disc One: 13 tracks - 73:04

Disc Two: 14 tracks - 77:28

If your film score album priorities are simply to hear all

inflamed by the Prague's lifeless reading of the *Saving Private Ryan* end title (a recording I was actually looking forward to, since the original album's sound was so muddy) and the numerous wrong and strained notes to be found in their *Indiana Jones and the Temple of Doom* main title. Other selections on disc one like *Hook*'s main themes, Williams's



soundtrack music in clear digital sound, then the Silva Screen series of re-recordings is one of the greatest exercises of altruism in the history of humanity. If you have actual concerns about the performance of said music, however, the series has always been a large mixed bag, and seems in most cases to serve only as a low-cost way of auditioning material for your collection. It's not that Silva hasn't produced good re-recordings (their Jerome Moross compilation of a few years ago was terrific), it's just that their usual "let's get this over with" approach to cranking out collection after collection of main titles, end titles and suites and then mixing and matching them in rehashed CD after CD gets exhausting, to the point that I dread having to listen to a new Silva CD.

It's almost more annoying than exciting when Silva sweetens the pot with previously unavailable music, as is the case with this entry in their "Essential" series (City of Prague Philharmonic, conducted by Nic Raine and Paul Bateman), which sports the first release of Williams's 1966 score to *The Rare Breed* (18:33), a film whose title is more literal than you'd think (it's about cattle breeding). Hope for this venture was not

concert suite from *The Cowboys*, *Born on the Fourth of July*, *Family Plot*, *JFK* and *Empire of the Sun* are given more urgency and feeling (particularly *Born on the Fourth of July*). (*Family Plot* does include the choral finale to the movie which leads into the end titles, otherwise unavailable.)

Happily in this instance, *The Rare Breed* is hard to find on video, so comparing this performance to the one in the film is problematic, which allows the Silva recording to exist in the minds of listeners as the definitive performance for the time being. It's a remarkable effort for such an early work in Williams's career, indicating that he had a handle on this kind of epic, lyrical Americana writing long before he first gained acclaim for it on *The Reivers*. You can even hear a hint of the composer's powerful rhythmic approaches to his 1978 *Superman* developing here, more than a decade earlier, and as long as you don't consider that all this epic bluster is essentially being produced for the love of a steer's *cojones*, it's thrilling stuff.

Disc two includes passable takes on *The Towering Inferno* title theme and the *Superman* love theme, although the *Superman* march has some weird tempo problems. If you're

SCORE

among those who didn't purchase Silva's earlier Williams collection with the 10:31 suite from *Black Sunday*, you're in luck: since that's contained on disc two of this album, you'll get almost 30 minutes of previously unavailable music along with the 127-odd minutes of very available rehashes.

—J.B.

The Haunting ★★½

JERRY GOLDSMITH

Varèse Sarabande VSD-6054

9 tracks - 35:12

Jerry Goldsmith has written some of the scariest music of all time, and often for movies (like *The Omen* and *The Mephisto Waltz*) that aren't very scary. But faced with Jan De Bont's current, abysmal remake of *The Haunting*, the master composer seems to have thrown his baton up in abject helplessness. His score for *The Haunting* (largely thanks to a wimpy, half-hearted mix) contributes nothing to the film other than a vague feeling that yes, there is music back there in the wings somewhere. The exception is several instances of grating, annoying calliope music for a room in Hill House that is a twisted carousel with mirrors. It's this attempt at spookiness that opens the album, segueing into Goldsmith's introductory music from the movie.

On CD, divorced from the unbearably dull and clumsy film, Goldsmith's *Haunting* score plays a bit better, revealing that the composer perhaps had some more subtle ideas for the movie than the rest of the creative team. Among these are a gentle flute melody (laying the groundwork for the movie's sappy finale), lots of textural, atmospheric string music and a weird electronic sonar ping effect which is, I suppose, an original way to alert the audience to the presence of ghosts in the woodwork. Unfortunately, the ham-handed, laughable "thrills" of the movie aren't

(continued on page 42)

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Alfred Newman with this doubleheader restoration of *All About Eve* (1950) and *Leave Her to Heaven* (1945). *All About Eve* is Newman's tribute to the theater world and sympathetic underscoring of the Academy Award-winning film's sharp-tongued women; *Leave Her to Heaven* is his brief but potent score to



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The Comancheros
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Bernstein Western Score!
This 1961 film marked Elmer Bernstein's first of many famous western scores for John Wayne: a rousing, melodic Hollywood western with a dynamite main theme—sort of "The Magnificent Eight"—plus



classic moments of quiet reflection and cascading Indian attacks. The score has been remixed in its entirety in stereophonic sound from the 20th Century Fox archives.

\$19.95

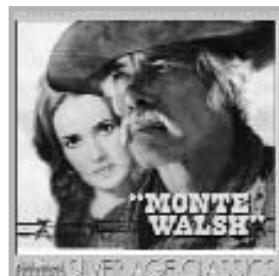
Prince of Foxes

The Unreleased Alfred Newman Adventure Score! This 1949 Tyrone Power/Orson Welles costume epic boasts Alfred Newman's arguably greatest achievement at 20th

Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's by turns adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The CD features the score remixed to stereo, with several unused cues.

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Monte Walsh



John Barry's First Western Score! Two decades before *Dances with Wolves*, Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-hushing cue, and a dash of 007. Also included are outtakes, source music,



LEAD IN GENTLEMAN

and the 45-rpm single recording of "The Good Times Are Coming."

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The Classic Adventure Score by Franz Waxman! Prince Valiant (1954) is a stirring knights-and-adventure work in the classic tradition of The Adventures of Robin Hood and Star Wars. It features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. The CD includes the complete score



Original soundtrack by Jerry Goldsmith

Never before released! 100 Rifles (1969) is Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion



and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. You're gonna love it!

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The Return of Dracula

Gerald Fried 2CD set also including I Bury the Living,



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one CD! Jerry Goldsmith's Patton (1970) is a brilliant definition of General Patton, from the jaunty Patton march to the echoplated trumpet triplets that conjure up the ghosts of an ancient, martial past. Previous albums have been re-recordings; this is the original film soundtrack. The Flight of the Phoenix (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. Frank DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert.

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is based on the Dies Irae, I Bury the Living (1958) features creepy harpsichord, The Cabinet of Caligari (1962) has a beautiful, romantic theme, and Mark of the Vampire (1957) recalls Fried's score for Stanley Kubrick's The Killing. 24 pg. booklet. \$29.95 (Shipping charges are same as for a single CD)

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Original soundtracks by Jerry Goldsmith! Stagecoach is the 1966 remake of the John Ford western. The Mainstream CD is a re-recording; this CD is the first release of the original soundtrack, as conducted by the composer. The Loner is Goldsmith's complete contribution to the 1965



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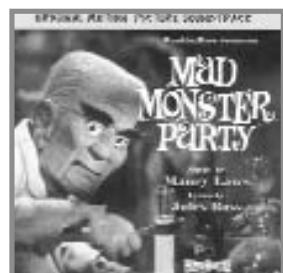
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music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes Americana 6-min. main title to Conrack (1974).

restoration with elaborate laserdisc, DVD and videocassette box sets of the studio's most famous films. The company has also produced soundtrack CDs available to the public only within the larger video packages—until now. FSM has acquired copies of the following CDs to sell via direct mail only to our readers. Classic Charter Club subscribers: the Warner Home Video CDs are not



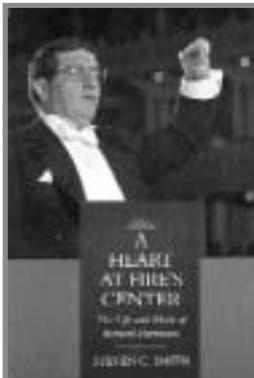
considered Silver Age releases and will not be mailed to you automatically. Please order them separately! The Wild Bunch restored edition. Limited availability courtesy Warner Home Video! The classic Jerry Fielding score, in brilliant stereo, to the 1969 Sam Peckinpah western. The 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion only with the 1997 laserdisc of the

books
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The Music of Star Trek: Profiles in Style
by Jeff Bond

This is the first-ever history of Star Trek soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by Star Trek II and VI director Nicholas Meyer. Featured are interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Leonard Roseman, Cliff Eidelman, Dennis McCarthy, Ron Jones, Jay Chattaway, David Bell, Paul Baillargeon; producer Robert Justman; and music editor Gerry Sackman.

The book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain

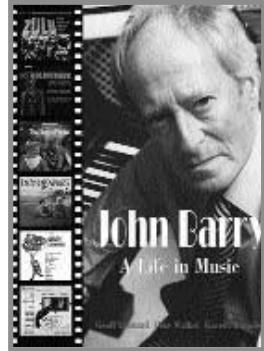


shows were tracked and credited; Classic Trek manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films. Published by Lone Eagle Publishing. 224 pages, soft-cover, illustrated.

\$17.95

A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith
Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, but he was an irascible, passion-



ate personality famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations.

This book is actually still in-print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written.

Published by University of California Press. 416 pp., hardcover.

\$39.95

U.S. Exclusive—Only from FSM

John Barry: A Life in Music

by Geoff Leonard, Pete Walker and Gareth Bramley

This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for *You Only Live Twice*, *Diamonds Are Forever* and *The Living Daylights*) and information relating to 007.

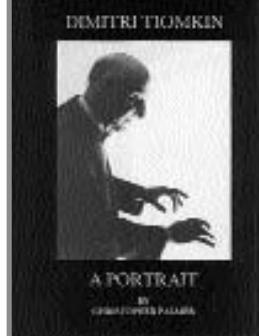
In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color.

Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated.

\$44.95

Overtones and Undertones: Reading Film Music

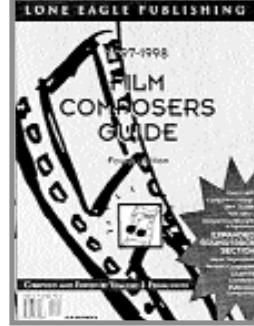
by Royal S. Brown
Royal Brown is best-known as the longtime film music columnist for *Fanfare* magazine, whose illuminating reviews have placed film music in a serious academic



context as well as entertained with their sharp observations. *Overtones and Undertones* is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A sup-



plemental section features Brown's



probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schifrin, Barry and Shore.

If you are a film student interested in writing about film music, you have to read this book.

Published by University of California Press. 396 pp., softcover.

\$24.95

Dimitri Tiomkin: A Portrait

by Christopher Palmer
This 1984 book (T.E. Books, out of print!) by the late Christopher Palmer is the authoritative

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he publisher and are now for sale when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of



Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates.

Rare!

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VideoHound's Soundtracks: Music from the Movies, Broadway and Television

Edited by Didier C. Deutsch,
Foreword by Lukas Kendall

This massive 1024-page book contains reviews of

over 2,000 soundtrack CDs, rated from one to five "bones," with complete credits and track lists for each disc. Many of the reviews are by FSM's hardy veteran writers: Jeff Bond, Andy Dursin, Lukas Kendall and Paul MacLean. The ultimate guide for those indecisive moments while looking at catalogs or discs in a used bin. Includes cross-indexes by composer, title, rating, orchestrator, conductor, performer and song title, as well as a compilation CD of tracks from Hollywood Records.

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Vincent J. Francillon

This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail price \$55; Special to FSM readers: \$39.95

Out-of-Print-Cheap!

McNally's Price Guide for Collectible Soundtrack Records (1950-1990)
by Keith and Dorie McNally

McNally's Price Guide originally sold for \$29.95. Now out-of-print (West Point Records itself having gotten out of the business), remaining copies are available from FSM for a mere:

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#32, April '93 16 pp. Matinee temp-track, SPF '93 Conference Report, Star Trek music editorial.
* #33, May '93 12 pp. Book reviews, classical/film connection.
* #34, June '93 16 pp. Goldsmith SPF award dinner; orchestrators & what they do, Lost in Space, recycled Hermann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.

* #35, July '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Hermann Christmas operas; Film Composers Dictionary. #36/37, August/September '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of

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Basil Poledouris: His Life and Music

An intimate visit with the composer of Conan the Barbarian, Big Wednesday, Free Willy, Starship Troopers and Lonesome Dove. Take a tour of his work and



lifestyle-in his own words-from his methods of composing to his love of sailing and the sea. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of Starship

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CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

* #38, October '93 16 pp. John Debney (seaQuest DSV), Kraft & Redman Pt. 2. * #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, Nightmare Before Christmas and Bride of Frankenstein reviews.
* #40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording The Magnificent Seven.
* #41/42/43, January/Feb./March '94 48



pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (Heaven & Earth), Rachel Portman, Ken Darby; Star Wars trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

* #44, April '94 Joel McNeely, Poledouris (On Deadly Ground); SPF Morricone tribute & photos; lots of reviews.

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& Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; best-selling CDs.
#49, September '94 Hans Zimmer (The Lion King), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

#50, October '94 Alan Silvestri (Forrest Gump), Mark Isham; sex & soundtrack sales; Lalo Schifrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

#51, November '94 Howard Shore (Ed Wood), Thomas Newman (Shawshank Redemption), J. Peter Robinson (Craven's New Nightmare), Lukas's mom interviewed; music of Heimat, Star Trek; promos.

* #52, December '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPF Conference Pt. 1, StarGate liner notes, Shostakoholics Anonymous.

#53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (Star Trek); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

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Loves Arnette, History of Soundtrack Collecting Pt. 1. * #59/60, July/Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

#61, September '95 Goldenthal (Batman Forever), Kamen Pt. 2, Chris Lennertz (new composer), Star Trek: The Motion Picture (analysis), classical music for soundtrack fans.

#62, October '95 Danny Elfman Pt. 1, John Ottman (The Usual Suspects), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.

* #63, November '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on GoldenEye, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.
* #64, December '95 Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording House of Frankenstein.

* #65/66/67, January/February/March '96,

(Twister), final desert island movie lists, Jeff Bond's summer movie column, TV's Biggest Hits book review. #71, July '96 David Arnold (Independence Day), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

#72, August '96 Ten Best Scores of '90s, T. Newman's The Player, Escape from L.A.,



conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, September '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary. #74, October '96 Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

* #75, November '96 Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

* #76, December '96 Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (Last Man Standing); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997
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* Vol. 2, No. 1, Jan./Feb. '97 Star Wars issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

* Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: The Simpsons (big interview); promotional CDs; Congress in Valencia; Paul Bell's 100th.

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SCORE

(continued from page 38)

well served by subtlety.

At its best, *The Haunting*'s score echoes the delicate, "haunting" music of Bernard Herrmann with its motivic writing for harp and strings; at its worst, the music fails to reside long in the memory and pales alongside Goldsmith's earlier haunted house spectacular, *Poltergeist*, which this work reflects in its "haunted whole tone" moments. This is despite the fact that *The Haunting*'s more streamlined lyrical melody is actually an improvement over *Poltergeist*'s lullaby title music, which for me, at least, has finally worn out its welcome. What's missing is the driving, ferocious rhythmic feel that Goldsmith brought to so many of his earlier efforts (although with the score's poor mix in the film and the fact that only a small portion

Hollywood voice? No, this is the ultimate example of the great score in a bad film, and the Hollywood tendencies in the orchestrations are deceptive. Barry's score has superb expression, variety, form and structure, both internally within individual music cues, and in the overall narrative fabric. No less than eight themes, and perhaps more, exist in this fabric: a glorious Titanic overture; deep, tense and hypnotic sub-nautical themes; a vicious brass action device evolved from *The Deep*; an elegy for horns as the film's military plan develops; a sweetly sentimental "Memories" theme; an electrically charged "Sicilian Project" theme; an eccentric ditty for Alec Guinness's Cornwall; and a dramatic disaster march. They are regal, aloof, sad and adventurous. Each uses teasingly paced repeats of gifted, long-lined melodies against vivid orchestral

layers, and between them they update the majesty of *Eleanor and Franklin* to cinematic scale, reference the strange balleticism of *The Deep* and acknowledge the external structure of the Marie Celeste tale, *The Black Hole*.

They remain distant enough from the details of on-screen action that they can express themselves in a gorgeous open space.

Like cherries on a cake, there are also two delicious moments. Each is a singular off-beat affair: Barry's gorgeously dark *danse macabre* waltz for the film's illumination montage, and a euphoric bombast as our all-American heroes show their nationalistic military brawn to the caricature evil Commies.

Silva Screen's reconstruction is a brave undertaking and Nic Raine's response to the overwhelming task of reconstructing the whole score by ear from a laserdisc of the movie is staggering. John Timperley's presence in the engineering can also be felt, for this recording is the most mature and accurate of the four Raine/Barry albums Silva have produced thus far. It isn't perfect: moments can be nitpicked where the percussion lacks some of the original's penetration. Some sliding strings are cornered, and there's the occasional wrong note. It is a mistake to approach a re-recording seeking perfection, however, for even if it were Barry at the helm, it would be faster here, slower there, out of emphasis somewhere else. The fact is that there's no time to capture the perfect recording—except at the time of the

**JOHN BARRY
RAISE THE
TITANIC
THE COMPLETE FILM SCORE**

THE HAUNTING
Music Composed by
JERRY GOLDSMITH

of the lengthy score is reproduced on the Varèse CD, it's hard to tell how well a full reading of the work would play). The blame may fall in Jan De Bont's lap, but the new version of *The Haunting* is so godawful that it really needed an over-the-top score to hammer the audience into a state where they won't start laughing at the silly parts. —J.B.

Raise the Titanic ★★★★

JOHN BARRY (1980)

Silva Screen FILMCD319 • 15 tracks - 50:21

It's one of the most talked-about scores by one of the most popular of film composers, enigmatically his grandest but most determinedly unavailable work. Even the most ardent archaeology has so far turned up only stories of loss and fire instead of more useful magnetic or paper materials. In other words, the original master tapes to John Barry's *Raise the Titanic* are lost and presumed destroyed, so Silva Screen has resurrected this ship with a new City of Prague Philharmonic recording conducted by long-time Barry orchestrator Nic Raine.

An outsider might not understand the attraction of this score, so securely buried by fate. After all, it's one of cinema's most legendary, deserving critical and commercial failures, isn't it? Scored in the same old

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first recording. And that recording is lost. Given the latitude of acceptable flaw, especially in these constrained circumstances, this is a satisfactory stand-in for the real thing. Indeed, there are many aspects in which this recording is highly commendable. The main *Titanic* overture is every bit as passionate as the original, the underwater score equally moody, and the "Memories" theme equally delicate. The only cue that really misses is the dark waltz which could do with greater emphasis on its thickly pervasive underlay. Production value is high.

David Wishart's notes are perceptive and display economy and confidence, while the music itself benefits from digital clarity.

—Stephen Woolston

Dead Man's Curve ★★★

SHARK

Chromatic CRCCD-1001-1

21 tracks - 73:52

Dead Man's Curve (or *The Curve*) tells the tale of some college students who discover a little-known codicil in the Faber College constitution that says that they will get top grades without even taking their exams if their dorm roommate commits suicide. The students put this

knowledge to good use, people die, and jokes are cracked, but all in an appropriate atmosphere of Generation X angst. The female lead is Keri Russell of TV's *Felicity*, in a big stretch here playing a cute college student. The short end of the stick goes to Dana Delany, once the hot young star of *China Beach*, who here joins the "older generation" as a college professor.

Dead Man's Curve, the album, is an atmospheric collection of sublimated rock grooves and haunting synth vibes from composer Shark. His opening plays out like sleek rapper background music with synth strings, harp

and rhythm section, finishing with a brief sampling of what sounds like traditional Chinese stringed instruments. "Phase 1 Complete" features a gritty blues rock sound complete with feedback and unusual sliding guitar string effects, while "Natalie's Theme" is dominated by a headsplitting bass synth glissando and a knocking, ping-pong like sound interspersed with repeated piano and synth lines.

Much of the album is broken up with songs, including the epic '80s proto-Goth rock classic "Bela Lugosi's Dead" by Bauhaus (which clocks in at over

All That Jazz

A trio of terrific offbeat releases you oughta hear

Mickey One ★★★★

EDDIE SAUTER (1965)

Verve 314 531 232-2

21 tracks - 72:15

During the late '50s and into the early '60s jazz was being jammed into a stylistic bottleneck. What had begun as a period of exciting experimentation slowly, and some would say inevitably, distilled into a sterile dead-end of incestuous abstractions. The music being created during this difficult time was devoid of much of its previous humanity, and unfortunately expressed only hard, formal concerns.

Spontaneously walking into a jazz club with plans to enjoy an evening of some good groove became as futile an endeavor as eavesdropping on a small group of analytical chemists as they talked shop. Two things helped change all that: a handful of Brazilian composers and players, and Stan Getz. The sad, sweet music of Antonio Carlos Jobim blew into North American jazz like the perfumed breath of a thousand muses, but Jobim's ideas could easily have been ignored if not for the professional wisdom and insight of jazz greats such as Getz. The late (1991) musician was one of a dozen or so visionaries who immediately

sensed the potential of the bossa nova. He knew that this gentle music could give back to American jazz its spirit of joy, and a quality of compassion. Getz devoted himself to the production of a series of bossa nova jazz albums, including the legendary record which brought the then-fresh sound to the attention of the average American record buyer, 1963's *Getz/Gilberto*. The album featured Jobim on piano and the wonderful Astrid Gilberto singing "The Girl from Ipanema."

Almost as historical as the *Getz/Gilberto* platter is the 1965 soundtrack recording, *Mickey One*, which reunited Getz with composer Eddie Sauter. The two had collaborated on the famous 1961 Verve release *Focus*. For us film music buffs, note should be made of the fact that, during the '50s, Sauter's music (lifted from LPs) made its way into many television productions. Great American film director Arthur Penn (*Bonnie and Clyde*) had been a devoted fan of Sauter's music for several years; he was thus prepared when the opportunity presented itself for him to employ the composer on his avant-garde classic *Mickey One*. The plot of the film revolves

around a standup comic (Warren Beatty) who is forced to run and hide from the mafia. The film's title refers to the moniker given to Beatty in his "on-the-lam" job as a janitor at a Chicago restaurant: "Mickey One, garbage" (one assumes the dishwasher would be Mickey Two, and so on up the ladder).

This is a special recording. The first track, "Once Upon a Time" (album version) sexily slinks out of the speakers on a light Latin swing. However, as the piece unfolds it expresses an expansively orchestrated air of adventure and danger, and this beginning cue already makes clear that Getz has given the score some truly breathtaking sax work. The complex structures demonstrate Sauter's appreciation for, and understanding of, the music of the romantic expressionist Maurice Ravel, particularly in tracks 7 and 8. These especially captivating portions of the CD reminded me of Ravel's concerto *The Waltz*. Actually, this brings up an observation: it appears appropriate to view Sauter's *Mickey One* as a stylistically unique fusion of modern classicism and jazz. At points during the recording it can sound as if Getz is responding with lyrical jazz to the orchestra's stimulus of progressive concert-hall symphonics. No wonder it has been reported that the world-class saxophonist more than once threatened to drop out of the sessions—he was doing things on *Mickey One* that



had probably never before been attempted by a musician from the field of jazz.

Overall, the vitality and dramatic richness of the music displays just how profoundly Eddie Sauter embraced the task of reflecting *Mickey One's* unconventional narrative. This release is about as far from a boring listen as it's possible to get, and still stay pleasing to the ear, and film music fans can find unexpected surprises sprinkled throughout. For instance, track 2, "Mickey's Theme," begins with a fearsome rumble that could easily fit into *Alien*, right alongside Elliot Goldenthal's dark modernisms. Track 4 has a lovely segment, "If You Ever Need Me," that harkens back to Golden Age love scenes as they might have been addressed by masters such as Bronislau Kaper or Alex North. The CD also offers nine additional cues (over the original vinyl release) that showcase the actual film versions of various themes and

nine minutes) and "Wake Up Sad" by the Colonials, with some interestingly filmic background orchestration that will put some in mind of Goldsmith's *Basic Instinct*. There's also a piece performed by "Los Colonials Savage" which I would guess is a clever way of getting more mileage out of the same group. There's also an opera aria (from "La Wally") which is quite beautiful, but I hope this isn't used in a *Philadelphia*-like scene in which a character shows his sensitivity by being a big fan of opera. "Falling Rose" features solo vibraphone over low synths, while an orchestral version of

"Chris' Theme" (which also appears in two other tracks) gets quite Herrmannesque with its repeating textures.

The album wraps up with around 22 minutes of score that is maniacally focused and may bring Angelo Badalamenti's scores to David Lynch's movies to mind, with stretched synthesized textures occasionally interspersed with orchestral exclamations and solos for cello and French horn. It's an interesting straddling of pop-score and traditional disciplines that may appeal more to the casual listener than the hardcore orchestral score fan.

—J. B.

movements. Extensive liner notes and archival photographs add substantially to the excellent packaging.

—John Bender

Terence Blanchard: Jazz in Film ★★★★

VARIOUS

Sony Classical SK 60671

9 Tracks - 68:19

The use of jazz in film music has reached a legendary sort of status, yet this effect may be attributed to the fact that it's been used so far and few in-between. Luminaries such as Alex North and Elmer Bernstein were among the pioneers of using jazz in film (their impact is felt even today), paving the way for other composers to follow.

Jazz in Film showcases new interpretations of several classic jazz-based film scores, arranged by trumpeter Terence Blanchard and featuring musicians Joe Henderson (tenor saxophone), Donald Harrison (alto saxophone), Steve Turre (trombone), Kenny Kirkland (piano), Reginald Veal (bass) and Carl Allen (drums). Blanchard, a film composer in his own right, performs with both small jazz ensemble and orchestral accompaniment. Suites from nine films are represented in this eclectic collection.

North's groundbreaking score for *A Streetcar Named Desire* fittingly opens the album. Blanchard, who was born in New Orleans, gives the music a star treatment. The panache that is

brought to the music evokes *The Big Easy* with just as much, if not more, of the sultry nature of the setting and characters North envisioned. *Chinatown* is also handled with the same elegance, with the sense of yearning and nostalgia that made Goldsmith's score a classic.

The late pianist Kenny Kirkland (to whom the album is dedicated) provides some of the highlights, albeit in a more subtle but sensitive manner; his key contributions can be heard throughout in compassionate performances. Another standout is Joe Henderson, whose solo performances are heard in striking fashion for tracks like *Taxi Driver*. Other pieces on this album include *The Subterraneans* (Andre Previn), *Anatomy of a Murder* (Duke Ellington), *The Pawnbroker* (Quincy Jones), *Degas' Driving World* (Ellington, a rare work for an uncompleted 1968 documentary) and *The Man with the Golden Arm* (Elmer Bernstein). Rounding off the album is Blanchard's music for *Clockers*, another fine piece of work.

As one of the defining elements of jazz, there is a substantial amount of improvisation. So while tracks start off with well-known themes from their respective films, the subsequent improvisational solos might take some getting used to. Blanchard allows the improvised sections to weave in and out of their familiar musi-

Guinevere ★★★

CHRISTOPHE BECK, VARIOUS

RCA Victor 09026-63545-2

15 Tracks - 57:57

Writer/director Audrey Wells's liner notes are informative and help to justify all aspects of the musical choices in her film. She starts off suspiciously by mentioning that the album contains music to butter toast by, and that her use of jazz is essential simply because of the film's San Francisco setting. However, she proceeds to relate Thelonious Monk's tendency to play "wrong" notes (or to be accused of doing so) with the "ugly beauty" of her characters.



She also genuinely seems appreciative of how Christophe Beck's music shapes her film. Rarely have I seen such praise and importance heaped upon a composer by a director. Reading these notes before listening to the

marred the original issue, but also rehearsals from the recording session, a radio interview with the composer (also transcribed in the booklet), the original liner notes, recording session logs and extensive new notes from Wynton Marsalis, among others.

The music is classic Ellington, exuding a smoldering, slow-burn sexuality in Duke's inimitable way. Although it's strictly groove-based in nature, the music stretches itself into a myriad of stylistic moods. Odd instrumental combinations are used (including an incredible celeste/bass clarinet pairing), various interpretations of swing styles are incorporated and many different soloists are utilized. As Marsalis saliently points out, Ellington not only had notes and rhythms to play with, he had his bandmembers—the ability to "cast" the score, so to speak. Each soloist brings a new perspective to the sound and the drama—from the grinding sax sounds of "Flirtibird" to the squealing trumpet blips that end the score proper.

Adventurous film score fans should find a lot to love here. Although Ellington didn't write in a European orchestral style, he did develop specific character themes and parade them back and forth as the drama developed. Jazz fans definitely shouldn't miss this one, and film score fans who appreciate a number of styles are encouraged to seek it out.

—Doug Adams FSM

album actually made me hope that the score was good, despite the fact that I have been overwhelmed by Beck's *Buffy the Vampire Slayer* exploits.

Well, it's not great, but it's not all bad. The *Guinevere* album features five tracks of Christophe Beck totaling 19:06. This is a bit misleading considering that much of the music is not only repetitive in nature but actually repeated on different tracks (as in the end titles). Beck's homemade synth score ranges from ethereal to shrill and from light-as-air to heavy-as-a-bag-of-fat-bowling-balls. The main *Guinevere* theme is more of a texture than a melody (despite the fact that the melody does become integral in certain sections). In the main title, the accompaniment to this theme sounds like something out of *Revenge of the Nerds*. However, when looked at as a whole, the theme bears strong resemblance to the more recent main title from Elfman's *Good Will*

Hunting. The general texture, ranges, layering of ideas that ease their way in and out, timbre of the synth patches, and melody itself suggest origins in the recent Matt Damon and Robin Williams film.

Beck's other material for the score is closely related (at least stylistically and orchestrally) to this main title. His minimalist synth patterns emphasize ascending scalar patterns and driving pop rhythms that start and stop at given sections. These qualities when coupled with his use of ethnic synth instruments on the melodic lines make several significant sections sound like updated approaches to '80s James Horner material as in *Project X*. On the other hand, the Scottish sounding sections can be related to more recent Horner efforts.

Much of the simple layering in the score gives it a kind of improvised sound that relies too heavily on the capabilities of a synthesizer. Beck often sacrifices musical ideas for a "which sounds are being used where" technique.

Simple melodies and even simpler harmonies are dominated by the pure soundscape created by holding down a key with a powerful, resonating patch selected on Beck's sequencer. Much of the score thus follows the pattern of: Here's a backbeat or repeating pattern—here's the tonic with a slow, long-lined melody—here's the same thing with the bass down a third—etc.

Despite its deficiencies, this score, unlike the vast majority of its synth counterparts, does make an impression and is not meant to be a drone or background noodling in the film. It attempts to capture a feeling and to carry it through the picture. Beck's main theme is strong but mainly by association to its stronger Elfman predecessor. The smartest move made in the production of this underscore was to have Sarah Polley sing the wordless voice parts herself. Her voice is quite beautiful and lends weight to the synthesized sounds as they chug through the main theme. More

importantly, the listener is aware that Sarah Polley is singing and henceforth becomes all the more interested. The album also features several artistic photographs of Polley, the best of which has her lying on her side in a black dress on the cover of the booklet. —J.W.

Little Evil Things, Volume III

★★★½

FRANK MACCHIA

Framac 47970-1598-2

6 tracks - 70:18

Frank Macchia's series of tongue-in-cheek spoken word albums hits the big time with *Volume III*, eschewing the small ensemble and electronics of the first two albums for the power of the Moscow Symphony Orchestra. These albums revive the undead monster of radio drama with a series of grand guignol *Night Gallery*-style stories narrated in breathless style by Jim McDonnell, Tracy London and Lauren Cohn, with additional vocal performances by London and Macchia himself.

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It's all accompanied by rambunctious, over-the-top scores by Macchia that are strongly thematic and act as an additional performer that's very much at the forefront of the proceedings. If you're bored by the under-dubbed dronings of a lot of today's movie and TV scoring, this is an enjoyable trip back to the good old days when film scores actually had something more to contribute to the process than vague background sustains. Without sound effects, the stories (by Macchia, London and Guy Vasilovich) manage to be graphically disgusting through sheer overheated verbiage and suspense.

"Buried Alive" is the self-explanatory title for the first tale, in which a man discovers that the only thing worse than being buried alive is what happens when you claw your way out of your own coffin. "It's a Boy" is a celebration of the miracle of childbirth very much in the manner of Larry Cohen's *It's Alive!* by way of Frankenstein, with Macchia's music chillingly playing against the action. "Freaked Out" goes Tod Browning's *Freaks* one better with the story of a struggling circus freak show that gets a boost when its owners do some hands-on modifications to their stable of deformities. These two tales play out at around 14 minutes, with the next story, "The Dolls," is a 21-minute epic of squabbling relatives over the inheritance of a wealthy aunt whose doll collection takes bloody revenge for her murder.

Most of these stories are fairly mean-spirited and tongue-in-cheek, and they definitely seem best suited for children or kids in their early teens; *Volume III* doesn't have the sexual innuendo and occasional profanity that the first two volumes offered. Macchia's music is lively and entertaining, although the comic effects (and an overdose of circus music in "Freaked Out") can drive you right up the wall. But driving you up the wall is what this CD is all about. A bonus for people who are more interested in the music than the mayhem is track 6, which plays the energetic "Buried Alive" score without the narration.

—J. B.

Alfred Hitchcock: Music from His Films ★★★★

VARIOUS

Museum Music MM103 • 23 tracks - 54:14

In what appears to be the 100th compilation of Hitchcock film music released to celebrate the director's 100th birthday, the New York Museum of Modern Art presents this compilation which deviates from some of the usual-suspects approach other compilations have taken. It's no secret that both Hitchcock and composer Bernard Herrmann reached the zenith of their careers during their collaborations from the mid-'50s to the

mid-'60s, but Hitchcock had been directing films since the silent era and had worked with a number of major composers before he chose Herrmann. This compilation mixes excerpts from some of the re-recordings of Herrmann done in the past few years (including Joel McNeely's recordings of Herrmann's *Vertigo* and *Psycho* for Varèse Sarabande and Silva Screen's renditions of *Marnie*) with original recordings from *North by Northwest* as well as an excerpt from an interview with Herrmann done in the early '70s (previously released by Milan).

More interesting simply by virtue of their relative rarity are excerpts from Louis Levy's jazz music from Hitchcock's early film *Young and Innocent*, Dimitri Tiomkin's lush suspense music to *Strangers on a Train*, Franz Waxman's portentous opening to the David O. Selznick production of *Rebecca*, and Campbell and Connely's bustling opening to the 1929 *Blackmail*. There's also the Concerto Prelude to *Spellbound* by Miklós Rósza, Louis Levy's chase music and a love theme from the original 1935 *The 39 Steps* and a suspense cue from the 1936 *Sabotage*, Roy Webb's scoring of the nail-biting wine cellar scene in 1946's *Notorious*, and a re-recording of

the finale to Hitchcock's final film, 1976's *Family Plot*, with a lovely score by John Williams (this courtesy Silva Screen).

Many of the original recordings of music for the older films are taken directly from the film soundtracks and feature sound effects and snippets of dialogue (as well as extensive hiss), but they're all of academic interest. (The 1:21 excerpt from Herrmann's *The Wrong Man* is like this.) There's no doubt that Herrmann and Hitchcock were a perfect match, their individually obsessive natures complementing one another to create what will probably always remain the perfect mating of director and composer. The shadow of Herrmann tends to make Hitchcock's previous and later collaborators appear far more conventional and uninteresting than they actually were, when in fact Rósza's *Spellbound*, Waxman's *Suspicion* and *Rebecca*, and Roy Webb's *Notorious* are all expressive, important works on their own, and even the '30s Louis Levy scores are powerful and enjoyable works of the period. This collection goes a long way toward giving Hitchcock a genuine historical perspective that reminds us that he was an important director of the '30s and '40s as well as the '50s and '60s.

—J. B. FSM

DEAD MAN'S CURVE

A FILM BY DAN ROSEN

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MUSIC OF STANLEY KUBRICK

(continued from page 27)

stately overture as well as a suspenseful dueling cue for timpani. Also included here is the anguished romantic tune "Women of Ireland," which lent an ironic feel to Redman Barry's detached manipulation of the women in his life. According to Rosenman, Kubrick's original idea for *Barry Lyndon*'s theme music was to borrow Nino Rota's theme from *The Godfather*. Rosenman convinced Kubrick to dispense with that conception, but he does relate an incident in which Kubrick made him and his orchestra perform so many takes of a particular piece of music that Rosenman eventually ran down from the podium and tried to defenestrate Kubrick.

The Silva album ends with Vera Lynn's performance of "We'll Meet Again" from *Strangelove*, an appropriately ironic finale for the CD if not for Kubrick's career. Kubrick himself chose a characteristically unexpected moment to die, just months before the long-awaited release of *Eyes Wide Shut*—turning a torrent of DVD and soundtrack marketing synchronicity into an impromptu memorial. *Eyes* was reportedly heralded by the director himself as his "best film," but it was soundly rejected by the public when it failed to deliver on a marketing strategy that made it sound like the Sexiest Movie Ever Made, and it will probably remain Kubrick's most controversial movie among his fans. But Jocelyn Pook's creepy orgy music, and the even creepier (and oft-repeated) "Musica Ricercata II" by Ligeti will likely gain the same notoriety that the rest of Kubrick's musical choices have. And while Silva deserves praise for such a comprehensive overview of Kubrick's career and especially for finally bringing to light some of Gerald Fried's earliest compositions, most of the music sampled here is best experienced in its original form, or at least in the recordings Kubrick chose to play in his movies. Viddy well. FSM

THE LASERPHILE

(continued from page 17)

101 Dalmatians (THX), *Hercules* (letterboxed, THX, with Ricky Martin music video) and *Mulan* (letterboxed, THX, trailer, with Christina Aguilera and *98 Degrees* videos) following on November 11. *Lady and the Tramp* (letterboxed), *Peter Pan* and *Lion King II: Simba's Pride* (letterboxed, THX, with two music videos) will debut on November 23, with *The Jungle Book* and *The Little Mermaid* (letterboxed) rounding out the collection on December 7. All DVDs will retail for \$34.98 despite a relative lack of extras (except for the trailers and videos specified above, only foreign language tracks will be included), though for animation fans, the simple fact that Disney has changed their policy in regards to animation on DVD is cause enough for celebration.

News Good and Bad

Paramount's new DVD release of the George Pal classic *War of the Worlds* (\$24.98) sadly does not contain the film's vibrant stereophonic soundtrack, which was included on Pioneer's 1995 laserdisc release. That laserdisc (\$19.98) is still available from various outlets, and also includes an isolated music/effects track in mono.

Anchor Bay's autumn slate includes a Special Edition of *Army of Darkness* (\$24.98), complete with both the domestic and expanded international cuts of the film, and commentary by Sam Raimi and Bruce Campbell. Other new Anchor Bay genre releases on DVD include Disney's oft re-edited *The Watcher in the Woods* (\$24.98), chock-full of extras including two different cuts of the film along with one alternate ending and commentary from filmmaker John Hough. Unfortunately, the treatment given to that relatively obscure Disney film was not carried over to Anchor Bay's new DVD release of a larger-budgeted and more significant genre effort from the studio, 1983's *Something Wicked This Way*

Comes. At presstime, the company's DVD is not slated to include any additional extras except for a trailer—a major disappointment given the movie's extensive array of post-production filming and re-cutting, which discarded Georges Delerue's score in favor of one by James Horner. Image's laserdisc from a few years ago addressed this somewhat with a fascinating audio commentary (not included on the DVD), but the opportunity to revisit the film from a fresh perspective by including director Jack Clayton's original cut of the film—or even the computer effects Disney shot but didn't use for the opening train sequence—seems to have been lost. Perhaps the studio wasn't willing to open the doors for Anchor Bay to look at one of the pricier, but more intriguing and certainly compromised, flops of the early 1980s.

Recommended Websites

A lot of people ask me for the best place to check out DVD news. While there are plenty of them out there, the best one right now is DVDFile.com, which often scoops the rest with a daily dose of new announcements. It's the only one I check every day, since several others that had once been popular and "essential" have faded since their webmasters lost the energy they may have once had to update them routinely (a lot of these sites are a labor of love).

Also worth seeking out for those hunting for a specific DVD or laserdisc is Jeff's Used Laserdisc/DVD Finder (www.rtr.com/~jeff), which scans scores of various sites (from Ebay to the usual outlets) if you're hunting for a certain collectible title.

In terms of ordering DVDs, just make sure you never pay retail price at a local shop, since most of the great bargains are online. While Amazon.com features 40% off retail and special buys each week, there are sales to be found everywhere. I buy some of my discs (that I can't secure for review purposes, of course) from 800.com, since shipping is free and their prices tend to be as low as anyone else's. One thing is for sure, though—do your research and shop around, since online buying doesn't get any hotter than the kinds of deals (more like steals) one can find on DVD releases on the net.

Next Time

The Dark Crystal and *Labyrinth* finally come to DVD. In the meantime, send all comments (and corrections) to yours truly at dursina@att.net—and don't forget that you can find plenty of additional DVD reviews and the latest news in my Aisle Seat columns, archived at www.filmscoremonthly.com/aisleseat. Until then, excelsior! FSM

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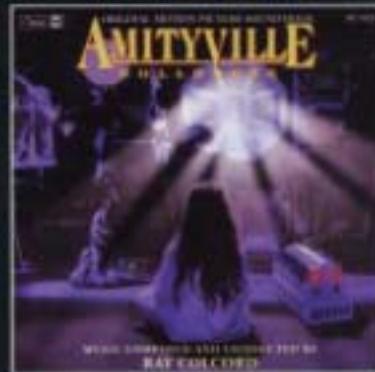
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